

AL.2.1993-166
C.2

University of Alberta Library



0 1620 3681934 8

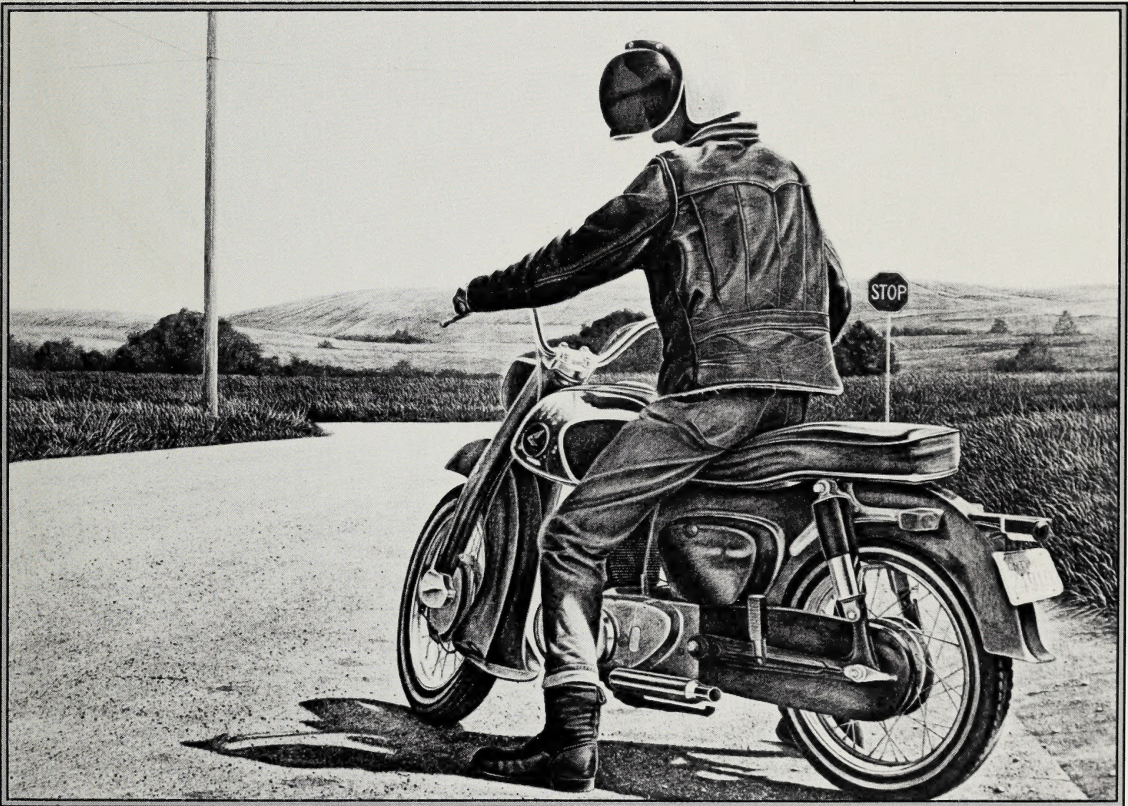
CANADIANA

APR 22 1993

ART 31

Module 4

Subjective and Expressive Currents



**Distance
Learning**

Alberta
EDUCATION

Art 31

Module 4

**SUBJECTIVE AND
EXPRESSIVE CURRENTS**



This document is intended for	
Students	✓
Teachers (Art 31)	✓
Administrators	
Parents	
General Public	
Other	

Cover Photo

Ken Danby, 1940-____, Canada

Pulling Out, 1968.

32" x 44".

Moos Gallery, Toronto.

Collection: Mr. A. Latner. With permission of the artist.

Art 31

Student Module

Module 4

Subjective and Expressive Currents

Alberta Distance Learning Centre

ISBN No. 0-7741-0733-2

ALL RIGHTS RESERVED

Copyright © 1992, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2.

All rights reserved. Additional copies may be obtained from the Learning Resources Distributing Centre.

No part of this courseware may be reproduced in any form, including photocopying (unless otherwise indicated), without the written permission of Alberta Education.

Every effort has been made both to provide proper acknowledgement of the original source and to comply with copyright law. If cases are identified where this has not been done, please notify Alberta Education so appropriate corrective action can be taken.

CONTENTS

ART 31 MODULE 4

Overview	1
Section 1:	
Optical	
Illusions, Super	
Realism, Pop	
Art	
Activity 1: Pop Art	7
Activity 2: Op Art	14
Activity 3: Super Realists	20
Follow-Up Activities	25
Extra Help: Experimenting with Lichtenstein's Methods	25
Enrichment: Overheard at a Cafe	27
Conclusion	29
Section 2:	
Signs and	
Symbols	
Activity 1: Paul Klee	34
Activity 2: Joan Miro	38
Activity 3: Nature as Design – Jean (Hans) Arp	42
Follow-Up Activities	45
Extra Help: Review – Art Cryptogram	45
Enrichment: A Magic Machine	46
Conclusion	48
Section 3:	
Constructions	
and	
Assemblages	
Activity 1: Auguste Rodin	52
Activity 2: Constructivists	56
Activity 3: Schwitters, Nevelson, Whittome	59
Activity 4: Marisol	67
Activity 5: Christo	71
Follow-Up Activities	74
Extra Help: Comparing Structures	74
Enrichment: "Cathedral" Construction	76
Conclusion	77

CONTENTS

Section 4:	Activity 1: Rouault and Traditional Beliefs	81
Images of	Activity 2: Tooker: Christian Images in Modern Works	88
Spiritual Beliefs	Activity 3: Rogers and the Spiritual Landscape	98
	Activity 4: Brancusi and the Language of the Spirit	102
	Activity 5: O'Keeffe and the Spiritual Impact of the Particular	109
	Follow-Up Activities	116
	Extra Help: The Expression of Spiritual Values ...	116
	Enrichment: Symbolizing	117
	Conclusion	117
Module Summary		117
Appendix	Glossary	121
	Answers to Questions	124

OVERVIEW

Do your eyes ever deceive you? Do you “read” and interpret images in different ways? Have you ever mistaken an image of something for the real thing? Have you ever used art to express some powerful belief or concern? Images created by artists “speak” to us in many different ways. Through images, artists can reveal and share with us what they have seen; they can create illusions of reality; they can share ideas about the ways we see by creating optical illusions; artists can communicate ideas about relationships among people, between the self and God, and insights into personal feelings.

Because images can “speak” to us across cultures and times, art is a kind of universal language. Instead of words, artists use images to make their ideas, beliefs, and feelings visible.

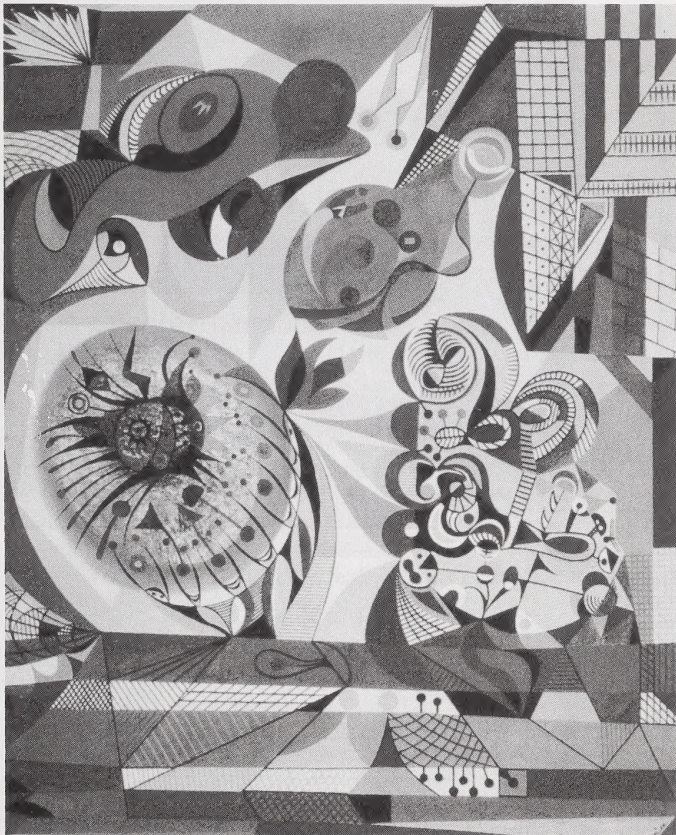
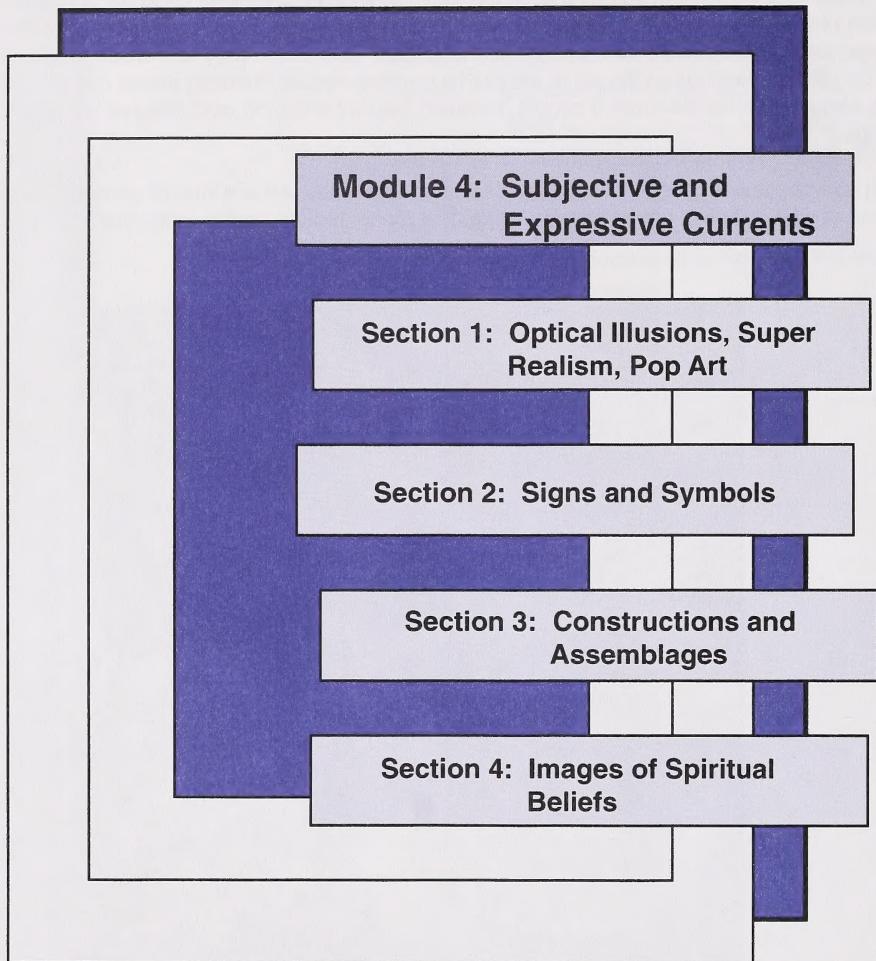


Illustration 115. Alfred Pellán, 1906-1988, Canada. *Floraison (Blossoming)*, 1956. Oil on canvas, 180.4 × 146.1 cm. National Gallery of Canada, Ottawa. Sightlines 14343.



There are many ways of making images. In this module you will explore some special ways of making images. You will learn something about the images that can change the way we look at ordinary things and images that create optical illusions. You will discover how the signs and symbols of art can express the energies of a culture, and the emotions and spiritual beliefs of the artist.




Module 4 is made of 4 interrelated parts.

Evaluation

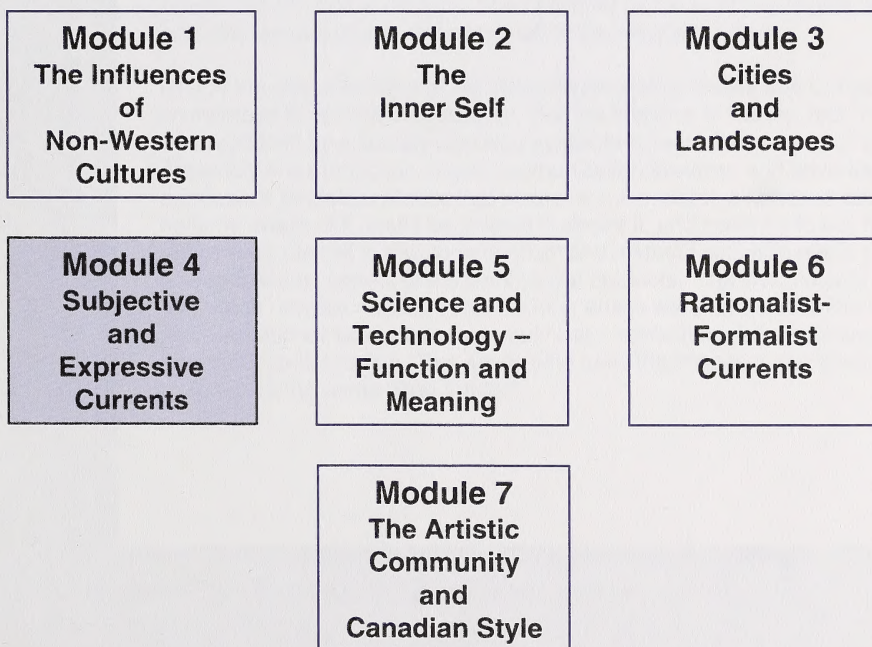
Your mark in this module will be determined by your work in the Assignment Booklet. You must complete all assignments. In this module you are expected to complete four section assignments. The assignment breakdown is as follows:


Section 1	30%
Section 2	20%
Section 3	25%
Section 4	25%
Total	100%

Note: Some images for study are located in the module booklets; some you will have to locate in magazines or in your community; some are in the *Booklet of Reproductions*. When the  symbol appears, you may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

Course Overview





Digitized by the Internet Archive
in 2016 with funding from
University of Alberta Libraries

<https://archive.org/details/art3104albe>

SECTION 1

OPTICAL ILLUSTRATIONS, SUPER REALISM, POP ART

A quick review of the twentieth-century art styles and movements reveals a variety of exciting visual investigations. Up to 1945, many different movements, such as Cubism, Surrealism, and Expressionism had co-existed. World War II changed things. One effect of the War was that the centre of the art world moved from Paris to New York. For years afterward Abstract Expressionism, the New York movement, dominated the art scene.

No art style remains static. Soon the irrepressible forces of change appeared in art. The focus of this Module will be from the late 1950s to the early 1970s, when several styles of artwork appeared. Three distinctive movements in particular will be considered: Pop Art, Op Art, and Super Realism.

In this section you will understand that

- mass communication has affected the purpose of art in our time
- artists have explored the properties of light and colour in abstract minimalist works
- machine-like precision, mechanized speed, and power have been the subjects of some modern works
- pop art and super realism represent the artist's attempt to extend the traditional concepts of painting and sculpture

Artists, like the rest of us, have been affected by the swiftly changing social and scientific developments of the last half of the twentieth century.

One of the characteristics of the 1950s in the United States and Canada was an increase in economic prosperity. For the first time in history, much of what was produced by a society was also available to most citizens of that society. Assembly-line production, mass communication systems, and advertising promotions tended to ensure that whatever the product, all citizens could become aware of it, could be enticed to desire it, and could try to buy it. Some artists were alerted to this consumerism and material acquisitiveness by the powerful design appeal of the commercial products. The vivid colours and "high-tech" shapes attracted them. Other artists were attracted to the slick representational format that they could use – something not emphasized in Abstract Expressionism. The artists who used the images of the everyday culture took the name "Pop Artists."

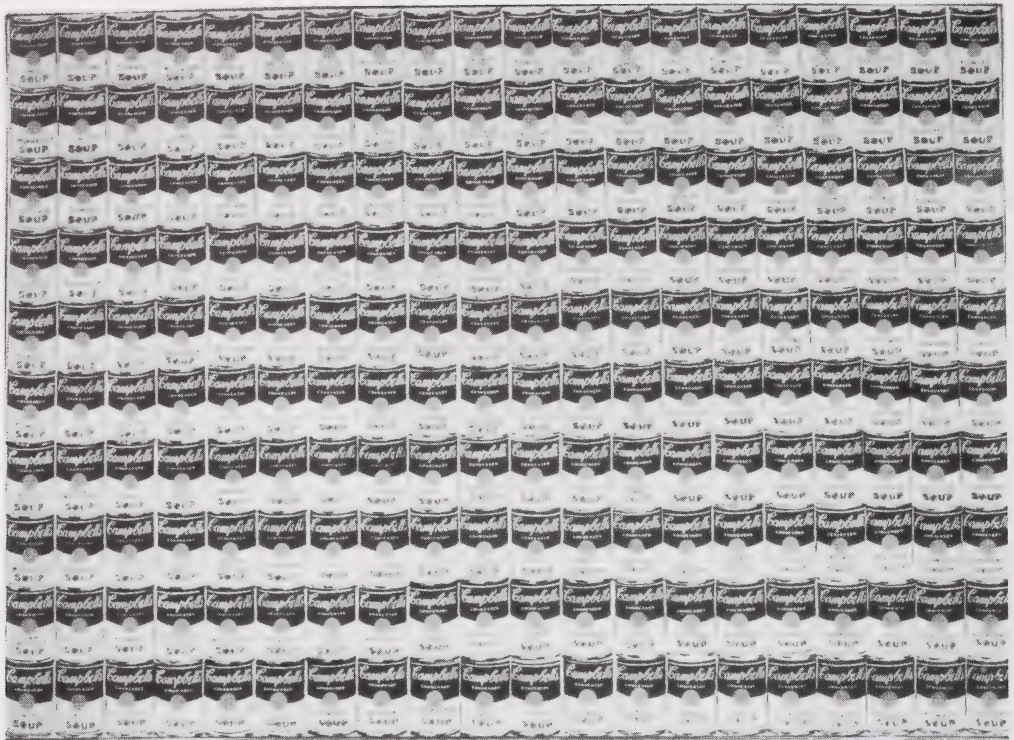


Illustration 116. Andy Warhol, 1930-1987, U.S.A. *200 Campbell Soup Cans*, 1962. Oil on canvas, 72" x 100". Private Collection, Leo Castelli Gallery, New York. © Warhol 1991 VIS*ART Copyright Inc.

Another group of artists tended to work in a different intellectual direction, one less dependent upon the actual visual symbols of the society or culture. Op artists investigated the actual process of perception, that is, the act of seeing. Perceptual research had started about 1910. Scientists had identified a series of visual information processing habits that the eye and the brain use. Op artists studied these processes, and tried to develop artworks that would stimulate the retina and the nervous system to perform this series of operations. A specific visual content was selected to stimulate perception – in effect, to create illusions. Op artists rejected the representational world, and focussed solely upon geometric lines, shapes, and patterns.

The last group you will study in this section worked so realistically that they were called super realists, magic realists, or photorealists. Super realists created exact, almost photographic works, that celebrated particular qualities about light and colour that attracted the artist's interests. Generally, the super realist was not primarily interested in conveying messages, or making symbolic observations about the culture. More often these artists were interested in the objective appearances of things. They aimed to represent reality through the technical control of the paint medium and the organization of the composition. Realist artists, however, by their decision to focus on appearances do, in fact, make a statement about what they value.

Activity 1: Pop Art

Pop art represents the artist's attempt to extend the traditional concepts of painting and sculpture. Mass communication has affected the purpose of art in our time.

What do you imagine the “pop” in “Pop Art” means? Perhaps it means that the art contains images of different soft drinks? Not too far wrong: often, pop artists painted or included famous commercial items in their artworks. If you imagined the word meant explosive, growing too big and pow! moving out into the world, you wouldn't be too far wrong there either. Pop artists made their art big, bright, bold, and noticeable.

The word “pop” is a shortened version of the word “popular.” By the 1960s some British and American artists had grown weary of Abstract Expressionism. The artists became excited by the kind of commercial visual world they saw developing around them. When most of the industrialized nations began to show signs of prosperity in the 1950s, the commercial images designed to entice consumers to “buy” reflected that prosperity. Mass media images in advertising, television, movies, and comic books showed the current popular subject matter that people wanted to see.

Pop artists made their images by using the mainstream images produced by other people, or by making images of very common mainstream items.

Pop artists such as Roy Lichtenstein, Claes Oldenberg, Andy Warhol, and James Rosenquist selected images that they thought most represented the essence of the popular American dream. Lichtenstein worked from the comic book pages of romance and war stories – two favourite themes of both the comics and the movies. Oldenberg focussed on ordinary commercial items such as typewriters or clothespins. Andy Warhol went for multiple images of the rich and the famous, whether that was a person or a well-known object like a Campbell's soup can.

For this activity, carefully study the following works in your *Art 31 Booklet of Reproductions*:

- Picture 115, Roy Lichtenstein, *Drowning Girl*
- Picture 116, Roy Lichtenstein, *As I Opened Fire*
- Picture 117, Andy Warhol, *200 Campbell Soup Cans*
- Picture 118, Andy Warhol, *Marilyn Monroe Diptych*
- Picture 119, Claes Oldenberg, *Soft Typewriter*
- Picture 120, Claes Oldenberg, *Clothespin, Philadelphia*
- Picture 121, James Rosenquist, *The F-III*
- Picture 123, Stuart Davis, *Odo!*

Why would an artist want to paint a soup can, or a comic strip, or to construct a giant clothespin? Though the artists said they had no explicit message, these artists did draw attention to the implied message in popular culture: that everything is up for sale, for use, for purchase. These artists are using comics, cans, clothespins, etc., as symbols of triteness.* Within that implied message, some artistic appeal can be found in the way the package has been put together.

While using mass-produced images and a society's favoured objects, the artists found much opportunity to explore such visual techniques as the bright bold use of flat colour and the use of strong line. The artists made use of commercial art techniques or industrial design to make it clear that they were copying somebody else's image or artifact. Very often, words or signs from the original became an important part of the Pop artist's visual arrangement. How then, could the artists make this image their own, and not be challenged as forgers? Pop artists did transform the image in some way. Lichtenstein did not reproduce a comic book; he selected one essential frame, redesigned it for strong impact, and then enlarged it many times its original size, using a painting technique that mimicked* the printing processes of the day. Oldenberg transformed his selected commercial items by enlarging them, by using a monochrome* colour treatment to allow focus on the structural form of the object, or by using an entirely inappropriate material (e.g., his *Soft Typewriter* is made of fabric, stuffed). Warhol took images of famous people, and multiplied their images so many times that they lost individuality. Warhol was not celebrating fame; he was multiplying the ordinary. He also took overly familiar items and made them appear famous through the formal "portrait" he made of them.

Look again at the images selected to represent some aspects of Pop art.

Pop artists were sometimes concerned about the remoteness that occurred in most of the mass media images. For instance, Lichtenstein recognized that his comic paintings are not about real life. They are about packaging, and about pre-formed attitudes and feelings.

Look at pictures 115 and 116 in your *Art 31 Booklet of Reproductions*.

1. a. Does Lichtenstein want you to admire the people in the frames he has selected? Laugh at them? Be aware of values smuggled through in slick storylines? Or, does he want you to admire his ability to recreate the visual form of the comic – a neat package in itself? Use specific details from the images to develop your answer.

- b. Select one of Lichtenstein's works. Describe the visual qualities of the artwork. Analyse how these qualities support the purpose you detect in Lichtenstein's selection and composition of his image. What do you think Lichtenstein communicates in the image you have chosen?

Andy Warhol felt that he held a mirror up to society in that he examined the fascination America (and Warhol) had with fame. One of his works selected a very ordinary item, known to everyone on the continent: a Campbell's soup can. He recreated it in exact duplication – except for size – his single can image is rather larger than the original. Repetitively and mechanically, Warhol also painted *200 Campbell Soup Cans*, multiplying the ordinary. See picture 117 in your *Art 31 Booklet of Reproductions*. Many Pop artists were questioned by critics as to whether or not they had actually made a work of art.

2. What effect does “multiplying the ordinary” have on the way you see or value something? Look in your kitchen cupboard. Select one can or package. Draw your selection as exactly as you can. (Use your Visual Journal.) What do you notice that you had not observed before you drew the object? Were you to draw 200 of the can or package, what effect might that “multiplication of the ordinary” have on your perception of the object? Would you now notice it more or less?

3. Warhol was also very interested in images of famous people. Marilyn Monroe was a famous film star who died tragically in 1962. Warhol turned her image also into a multiple print like the store shelf soup-can motif. See picture 118 in your *Art 31 Booklet of Reproductions*. What effect does the multiple image of a person create? Does repetition strengthen or weaken your response to the image? Why?

Look at Oldenberg's sculptures, pictures 119 and 120 in your *Art 31 Booklet of Reproductions*.

4. a. What emotional responses do you have when you see everyday objects reproduced as they have been in Oldenberg's work?

- b. Do you have unusual responses to the work because of the unfamiliar material used to create the artifacts?

- c. What is the effect on the viewer of the magnified size of the familiar object?

- d. Oldenberg believed that even the most ordinary of objects was mysterious. What is the strongest point about seeing a clothespin in the middle of the business section downtown; or about seeing the “fast food” sculptures made of inedible and unusual materials?

- e. Oldenberg was very witty. What do you suppose he could have been suggesting by this unusual presentation of very familiar items? There are several possible interpretations to these works. What kinds of social comments do you think Oldenberg might have been making? Make at least five interpretive comments about Oldenberg’s work. Refer to specific pieces.

Look at Rosenquist's *The F-III*, picture 121 in your *Art 31 Booklet of Reproductions*.

5. a. Imagine the sequence of images running together, with the first image on the left, the last on the right. What is *The F-III*?

- b. The United States was involved in the Vietnam War in 1965. How does Rosenquist convey his idea about what the American "good life" depends upon?

- c. Identify some characteristic Pop art "signals" in the visual form of this image.

In most cases, Pop art content focussed on popular cultural and commercial symbols. These images were produced in a North American society that seems to celebrate consumerism. Today, we are faced with real concerns about the responsibility we all have for our environment. Pop artists identified the kinds of ideas being presented by the mass media. Pop artists not only seemed to poke fun at the distributors of such images, they seemed to mock the consumers of these ideas and objects as well. Since no one had seen these images as "art" before, few knew how to respond. Generally, art critics like the images both for their form and their content while the public seemed not to notice Pop images in among the real commercial images. Who missed the point? The artists or the public?

- homemaker's group or women's group
- adolescent comic book buyers
- T-shirt company
- weapons industry
- environmental group
- Screen Artist's Guild*

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

7. This painting was produced approximately 30 years before Pop art appeared. Davis was a very productive modern American artist. Use at least three of the main concepts you have learned about Pop Art to defend the statement:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

¹ From *The Shock of the New*, Second Edition, Robert Hughes. McGraw-Hill, Inc. 1991. Copyright © 1991 by Robert Hughes, p.330.

Activity 2: Op Art

Artists have explored the properties of light and colour in abstract minimalist works. Machine-like precision, mechanized speed, and power have been the subject of some modern works.

Though Op art and Pop art sound as if they are members of the same family, they are not. Pop artists used images of real people and real objects that were popular in the everyday culture. Op artists used no recognizable people or things in their paintings or prints. Op artists created images that explored the ways we see. They created **optical** art. Optics is the study of how we see; the optical nerve connects our eyes to the brain so what we see can be interpreted.

Op art grew out of several other artistic movements. Although Op art became popular in the second half of the twentieth century, many artists had been making art that created optical illusions* for centuries. Op art of the twentieth century was abstract, making the illusion of movement through optical effects its primary intention. The art was non-objective: the neutrals and colours themselves became shapes. The patterns created were generally geometric; straight, clean edges between the shapes emphasized a sense of technical perfection. The arrangement of the shapes in the pattern created the illusion, or the sense, of movement in the eye of the viewer.

Op artists hoped to provoke through the arrangement of non-objective shapes, lines, and colours, immediate, as well as sustained, optical illusions. The artists wanted to investigate how perception – the act of seeing – works, and how the viewer might be fooled into deliberately performing the perceptual operations that ordinarily and automatically occur. Artists used the knowledge of perception to make viewers think they see real movement, or colour, or shape change, when in fact the image has not actually moved or changed.

Look at picture 125, Bridget Riley, *Hesitate*, in your *Art 31 Booklet of Reproductions*.

1. a. First, just look at the image for one second. Look away. Write down what you saw. Describe all the parts and any colours or neutrals.* Also, record any unusual visual response you may have had.

- b. Look at Riley's work again. This time, relax. Look at the reproduction for as long as you can. If an optical illusion occurs, do not try to erase it by blinking. Sometimes, gently focussing on one area of an Op art piece helps to promote the responses you are looking for. Write down what you saw. Be alert to both obvious and subtle shape, colour, and/or depth changes.

- c. Some Op artists relied on colour as well as on geometric shape arrangements to make the optical illusion. In this work, *Hesitate*, Riley is using two cues about depth in the picture: placement and shading, but she is using them in a contradictory manner. In the real world, we would interpret the larger shapes as close, and see the smaller as moving away from us. Riley changes the common use of shading. Usually, closer objects are dark, those far away are lighter in colour. How does Riley's application of placement and shading explain the optical illusion you experience?

- d. How do you interpret the title *Hesitate*?

In Op art, the artists do much planning, testing, and experimenting. They rely on knowledge about the act of seeing that perceptual researchers have identified. Here are three “rules” of seeing:

Assimilation: The eye groups items in clusters. For example, you do not see individual pickets of a picket fence, you see a picket fence.

Contrast: The eye notices differences and breaks in a pattern, e.g., a gate opening in a picket fence interrupts the continuous pattern.

Figure/ground or positive/negative space: The eye tends to read forms as placed in a space: in front, or beside, or behind.

Turn to picture 124, Victor Vasarely, *Supernovae*, in your *Art 31 Booklet of Reproductions*.

2. a. Look at this work quickly, and then look away. What did you see?

- b. When you can say what you saw in so short a time, what “rule of seeing” is operating?

- c. Look at the work long enough to detect movement, patterns, and neutral grey dots. Which of the perceptual “rules” most affects your understanding of this image?

Some artists study colour interaction. They use the tendency of the colour receptors* in the eye to “flood” after saturation* with one colour, so that it seems as if we are seeing the complementary* colours. This effect is called after-image. If you stare at a red square for a few minutes, then close your eyes, the after-image is green. You learned other colour effects when you studied colour field painting in *Art 21*.

Turn to picture 122, Josef Albers, *Homage to the Square: Departing in Yellow*, in your *Art 31 Booklet of Reproductions*.

Concentrate on the centre square. Do not blink. Without looking directly at the edges of the surrounding squares, the “after images” of the squares should start to appear. Some of the forms should seem to expand in size, others lift off the page/canvas. Eventually, the complementary colour of the colour you are looking at will begin to flood the colour receptors on the back of your retina. Sometimes, you can also see this effect when you stop studying the colour field area, and look at a white sheet of paper.

3. a. How does your active participation in the viewing of this painting fulfill the purpose Albers had for making this painting?

- b. Why is your active viewing necessary to artists such as Albers?

Turn to picture 126, Guido Molinari, *Rhythmic Mutation No. 9*, in your *Art 31 Booklet of Reproductions*.

Molinari's work is composed of hard-edged (clean mechanical edges of shapes), uniformly painted (no brush marks) coloured stripes of equal width. Your tendency to seek balance helps you to understand and see patterns as symmetrical. Op artists try to stress perfect balance in their geometrical compositions, so that the perception of the optical effect can more easily develop with less interruption from irregularity or unevenness. Patterns, such as the one Molinari is using, can be developed that are symmetrical and perfectly balanced.

Op artists have a theory that if they can do in their paintings what the eye will do instinctively, (that is, look for similarity, simplicity, balance) then the eye will be very active as it scans the painting, trying to do a job that is already done. That is, it will try to group and regroup, look for new centres of balance, etc. It is this perceptual activity on the part of the eye that makes Op art work continually exciting and challenging.

4. Identify at least three visual effects of scanning *Rhythmic Mutation No. 9*. Remember, any of these tendencies might be present: **assimilation, contrast, figure/ground relationships, movement from dark to light, after-image, symmetry**. Try to describe the actual visual effects you notice.

[illegible]

You may wish to get a friend to review the artworks you have just studied. Or, if you have access to them, look at the following artworks together. Given a basic neurological* similarity in optical processing, you should find that most of the visual effects can be experienced by each of you.

Additional viewing:

Bridget Riley, *Current*, Sightlines 9576



Victor Vasarely, *Hommage a l'Hexagone*, Sightlines 10950



Yllam, Sightlines 11500



Torque, Sightlines 11965



R. Anuskiewisk, *All Things Do Live in the Three*, from *Art: The Way It Is*. Second edition, John Adkins Richardson. Prentice-Hall, 1979. p. 136

5. Do you find that you appreciate some kinds of Op art more than others? Do works with colour work more vividly for you, or works with black, whites, greys? Also, do certain kinds of optical illusions appear more readily to you than others?

One explanation for the illusion of movement in Op artworks is that the eye becomes filled with colour and shapes and dissolves the image message sent to the brain. Another contributor may be the retinal blind spot; parts of an image may, in fact, not be seen. Try the following experiment:

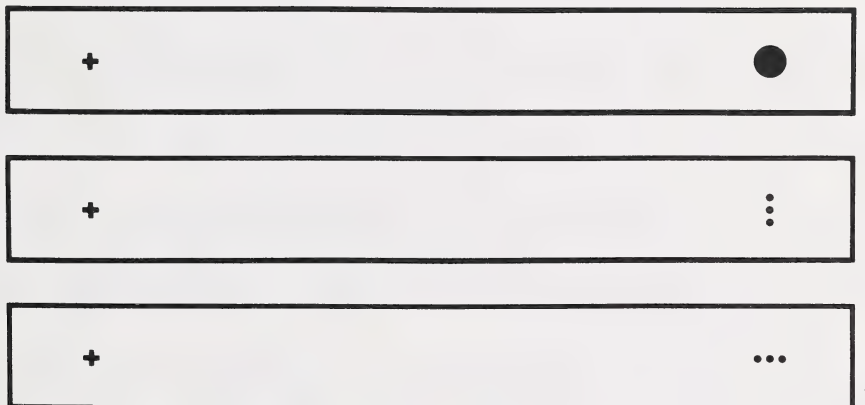


Illustration 117. Retinal blind spot. Hold the book at arm's length. Close your left eye. Fixate the cross with your right eye and move the book slowly toward your face. At a critical distance the dot or pattern will disappear. Continue moving the book closer. The dot or pattern reappears.

You have found the operating distance of your retinal blind spot at the point where the dot or pattern disappears.

Check your answers by turning to the Appendix, Section 1: Activity 2.

¹ Chart of Blind Spot from *Optical Art* by R. Parola. Copyright 1969 Reinhold Book Corporation, p. 131. Used by the permission of Van Nostrand Reinhold Co. International Thomson Publishing Corporation.

Activity 3: Super Realists

Super realism represents the artist's attempt to extend the traditional concepts of painting and sculpture.

The art of creating convincing images of reality is an art of illusion. For several hundred years artists have portrayed different aspects of reality. The tradition of imitating reality in Western art may have arisen because people wanted some way to control or to hold an image. Memory plays an important part for the viewer. The memory can be stirred by looking at a portrait of a loved one. We know that the portrait is **not** the person. The painting is an illusion, convincing enough, however, that our perception recognizes the person, alerts the mind, the mind alerts the emotions, and we have a pleasurable emotional response to the image. Some artists have a drive to record the world objectively. Such artists must be able to observe accurately, and to translate observations into images with technical skill in a chosen medium. Artists who paint realistically respond to the world they see, and they believe that the visual appearance of their subject matter is interesting in itself.

Artists emphasizing realism want viewers to respond directly to the subject matter, and so they try to eliminate the textures of brush strokes. The artists try to record, in a cool and clinical method, what they see – they want no interruption from expressive brushstrokes, or dabs of painterly colour. Tools and media are used smoothly.

Sizes and shapes of things and people are measured and reproduced as accurately as possible. Lighting effects are studied and painted accurately. Colour is matched to the colour commonly perceived in the object. Clarity of focus (depending upon distance, we see things either clearly or fuzzily), accuracy of perspective, foreshortening, and identifying details are all techniques the realist painter uses.

There are several kinds of realistic paintings. Some important realistic painters of the past include fourteenth- and fifteenth-century Flemish painters, most Pre-Raphaelite painters, many eighteenth-century still-life painters. Artists vary in how much or how little detail they will use; some focus on people, some on landscape, others on still life. Some modern artists make their images super real. They create paintings in which every detail is accurate. In this activity you will consider a few artists in the 1960s and 1970s who worked in a super-realistic style.

Some artists seemed to continue Pop art investigation into the popular culture. Instead of using commercial images, however, they painted intensely realistic images of urban life.

A group of artists called **Photorealists** selected subject matter that allowed them to create illusions of light and colour. Once the painting was complete the smooth clean style of the painting would allow people to contemplate the subject without noticing painting techniques: no brush strokes, no thick paint, no collage.

Turn to picture 127, Robert Cottingham, *Roxy*, in your *Art 31 Booklet of Reproductions*.

1. By focussing on the lights, the reflection, and the glitter of the downtown scene, these artists challenge your eye. Is this a painting, or a photograph? Of course, there are clues that these are paintings, not photographs. Describe at least three clues that tell you *Roxy* is a painting.

2. The photorealists often created an idealized* view of reality. That is, all defects, all signs of decay are eliminated. How do you think that this idealizing is made clear to the viewer? The Roxy Theatre once existed. Indeed it was an important landmark for New Yorkers, many of whom still regret its loss. Making the Roxy Theatre ideal is an expression of nostalgia*, an important aspect of realism. How is the Roxy Theatre idealized?

3. Why are these works called photorealism – isn't photography supposed to catch **all** the details? How could photographs play a part in the making of these paintings?

The respect for the super realists' accuracy is based on their ability to create the illusion that you are looking at the real thing. Since no artwork can truly reproduce reality, artists select specific visual features to emphasize. While photorealists idealized shapes and colours, and eliminated details, magic realists tried to use depth and shadow to dramatize the real. Though it was painted in 1892, William Harnett's painting, *Old Models*, is a good example of the type of realistic painting known as "trompe l'oeil" or "fool-the-eye" art. See Illustration 118.

4. The artist is acting as a recorder of objects that people have used. While there is no intention to make a statement about society, the artist does combine several different objects to make the image. What objects has the artist chosen to paint? What ideas do you get from considering the combination of objects?



Illustration 118. William Michael Harnett, 1848-1892, U.S.A. *Old Models*, 1892. Oil on canvas, 54" × 28" (137.2 × 71.1 cm). Museum of Fine Arts, Boston. Charles Henry Hayden Fund.

Carefully study Illustration 118, William Michael Harnett, *Old Models*, and picture 128, Ken Danby, *Pulling Out*, in your *Art 31 Booklet of Reproductions*.

Ken Danby is a modern Canadian realist painter. Harnett organizes objects in such a way that they seem real. Danby uses people in his paintings so the effect is somewhat different.

5. Think about realism and illusion and write a short editorial for *Realism Today*, a magazine highlighting the different effects these two paintings, *Old Models* and *Pulling Out*, create.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn to picture 129, Mary Pratt, *Split Grilse*, in your *Art 31 Booklet of Reproductions*.

6. What devices or techniques has Pratt used to enhance the super realism of her painting? (size, shape, accuracy; light; colour; focus; perspective/foreshortening)

7. Are you delighted with the surfaces and reflections you see? Mary Pratt was, and this is her goal – to represent well the surfaces she sees. Do you think Pratt used a slide projector here, or relied on developing a composition through accurate observation? Is this piece idealized somewhat or does it have the appearance of the real thing?

8. Do you notice any differences between a literal image of an object and realistic painting? Use details from the paintings you have studied to support your answer.

Check your answers by turning to the Appendix, Section 1: Activity 3.

Follow-Up Activities

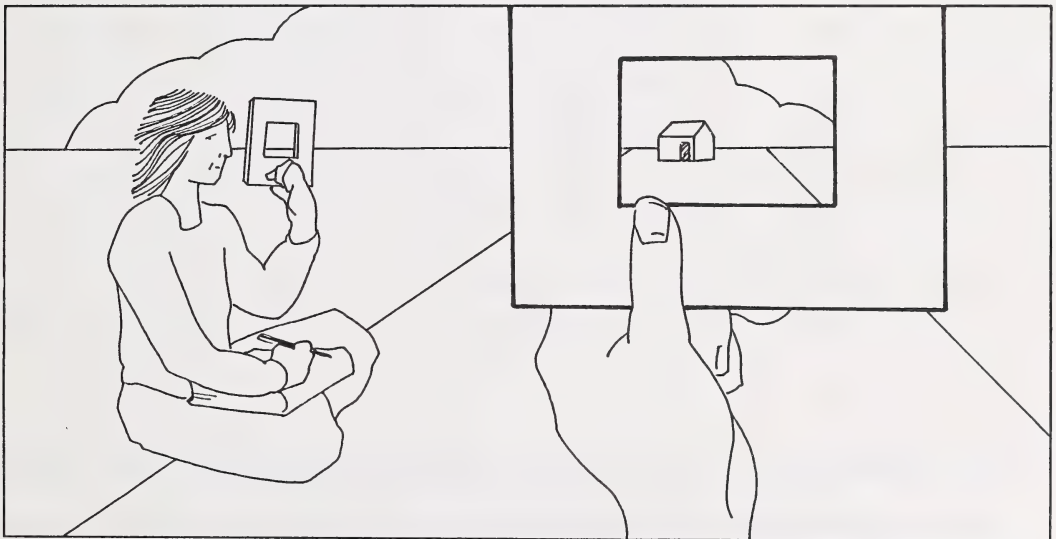
If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help: Experimenting with Lichtenstein's Methods

In this activity you are going to experiment with some of the visual ideas of the Pop artist, Roy Lichtenstein. Select a comic strip from a newspaper: *Blondie*, *Calvin and Hobbes*, *For Better or Worse* might be suitable.

Keep in mind that you are trying to emphasize some ideas about consumerism and the resulting environmental harm from excessive and needless use of throw-away materials.

1. Cut out a window frame from a blank piece of paper that is smaller than the frame of the comic strip.



2. Over a period of several days, scan the comics. Select three or four comic frames that capture the ideas you wish to express. Cut these out and mount them in your Visual Journal.
3. Using your window frame, look for the compositional structure that will best suggest the message you want to present. All parts of the comic frame may not be in the image, since your "window" is smaller than the comic frame.

- [illegible]

Check your answers by turning to the Appendix, Section 1: Extra Help.

Enrichment: Overheard at a Cafe

To prepare for this activity, use your own words and briefly summarize the intentions and the visual qualities of each of the three art styles studied in this section.

Next, envision a meeting in an artist's cafe of three artists: one artist for each style. Give each artist a name. Develop a conversation that you might overhear. Have some fun with your writing, but try to convey the main artistic ideas each supports through what is said or how it is said. Write dialogue to capture this historic meeting.

A sample might be:

The Pop artist: COKE! Please bring me a can of COKE.

The Op artist: Ah yes...brilliant red moving on a field of white...
or is it brilliant white on a field of red...

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Check your answers by turning to the Appendix, Section 1: Enrichment.

Conclusion

In this section you explored the ideas and works of three different ways of making art: Pop art which isolates images of the popular culture; Op art which plays with optical illusions and perception; Super Realism which presents the object dramatically realized through sharp and detailed lighting effects and carefully detailed objects.

A small icon representing an assignment booklet, showing a rectangular shape with a double border and the text "Assignment Booklet" inside.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment for this section.

SECTION 2

SIGNS AND SYMBOLS

In this section you will explore invented symbols and unusual compositions. The artists you will study in Section 2 are Paul Klee, Jean (Hans) Arp, and Joan Miro. You will also learn that there were Canadian artists such as Alfred Pellan and Paul Emile Borduas who pursued the making of unusual compositions.

Invented forms and symbols are not new to the twentieth century. What is significant about the twentieth-century explorations produced by these artists is that they all chose to abandon images of objective reality and to replace them with invented signs and symbolic images.

The invented signs and symbols were creations of the imagination, as you observe in Paul Klee's lithograph, *Lost in Thought* (Illustration 119). All these artists felt that this way of image making resulted in a more accurate representation of both the inner reality of the mind and the outer reality of observed forms than the more traditional ways of objective representation.

In this section you will see that

- artists react to the modern belief in technology and the machine age by developing an imaginative art motivated by their response to nature and the power of the mind
- some artists believed that conventional techniques could not express the psychological and spiritual connection with reality that invented symbols could
- these artists felt the process of creation could be shown in art; forces such as growth, decay, birth, death, and ideas such as transformation, cycle, repetition, and evolution determined the organization of form and space

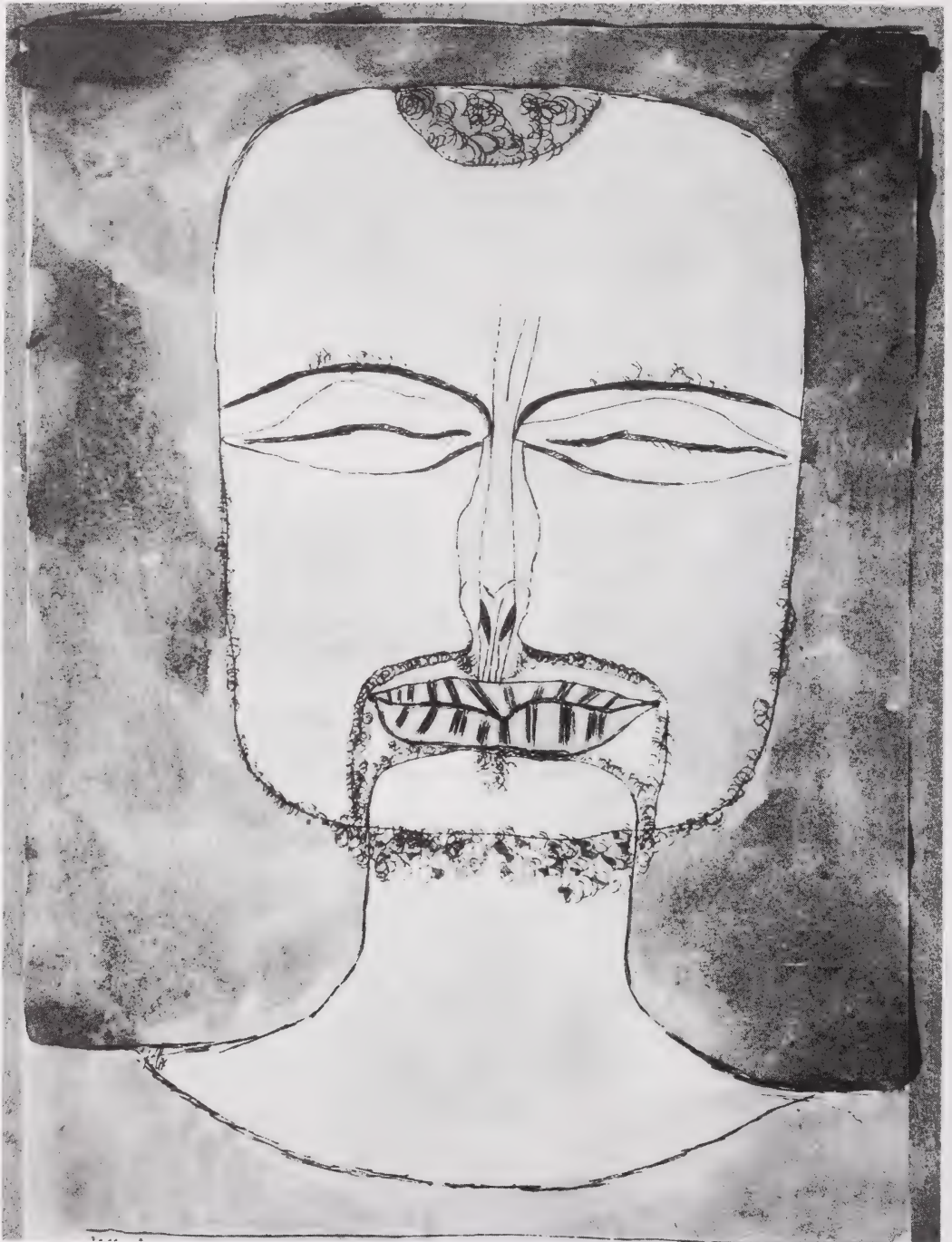


Illustration 119. Paul Klee, 1879-1940, Switzerland. *Lost in Thought*. Lithograph, 10 1/2" x 7 1/8".

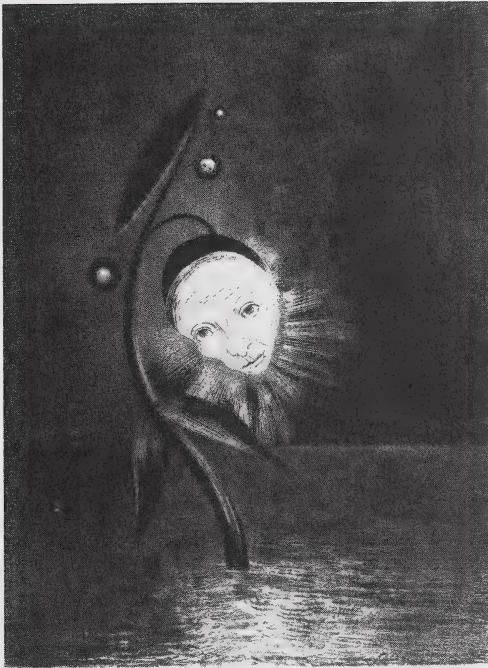


Illustration 120. Odilon Redon, 1840-1915, France. *Swamp Flower, a Sad and Human Face*, from *Hommage à Goya*, 1885. Lithograph, 10 3/8" × 8" (27 × 20 cm). Bibliothèque Nationale, Paris.

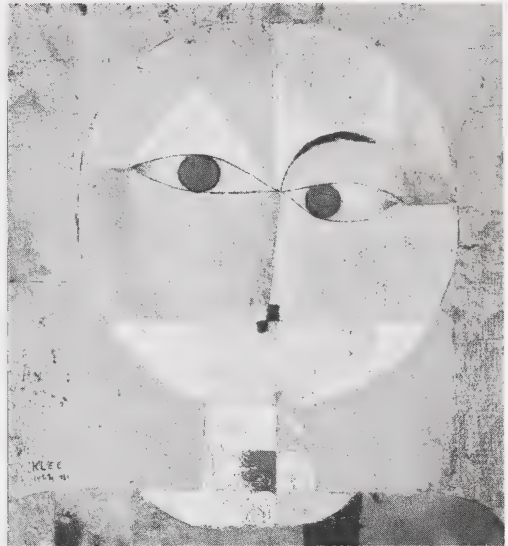


Illustration 121. Paul Klee, 1879-1940, Switzerland. *Senecio*, 1922. Oil on linen, 16" × 15" (39.8 × 38 cm).

A comparison of these two pictures illustrates an important difference. In Redon's *Swamp Flower* you clearly understand the exact nature of the form, part human – the face; part plant – the leaves. In Klee's oil *Senecio* the image is not objective and so may be interpreted in many ways. Even after you read Klee's title, *Senecio* (which is a genus of plants) you still do not gain much insight into the representation.

As well as being an artist, Klee was a poet and a writer. The power of words influenced his visual sign language. Klee constantly experimented with new ways of making art. He was interested in the idea of the primitive cave people's pictographs* and in the Egyptian hieroglyphics*, both examples of graphic images forming a visual language. You will notice the connection between Klee's art and these kinds of visual languages in the first activity.

Activity 1: Paul Klee

Some artists believed that conventional techniques could not express the psychological and spiritual connection with reality that invented symbols could. Artists felt the process of creation could be shown as art.

It is difficult to compare Paul Klee's symbolic art with anyone else's. He approached art making as if he were inventing art anew. He experimented with many new radical ideas and techniques. Before he died he had completed 900 pieces of highly original work.

Some of his works reveal Klee's interest in graphic signs which operate as a visual language, much like cave pictographs or Egyptian hieroglyphics. The development of "visual language" from pictographs or Egyptian hieroglyphics is easy to see. The cuneiform* writing of the ancient Babylonians also shows the progression from picture to sign. See Illustration 122.



Illustration 122. Cuneiform script. From *The March of Archaeology* by C.W. Ceram.

From drawn image to invented sign was a traditional way of making meaning visible. This picture of cuneiform script illustrates a process which perhaps was similar to the way Klee developed the visual signs you see in *Flowers in Stone*. See Illustration 123.

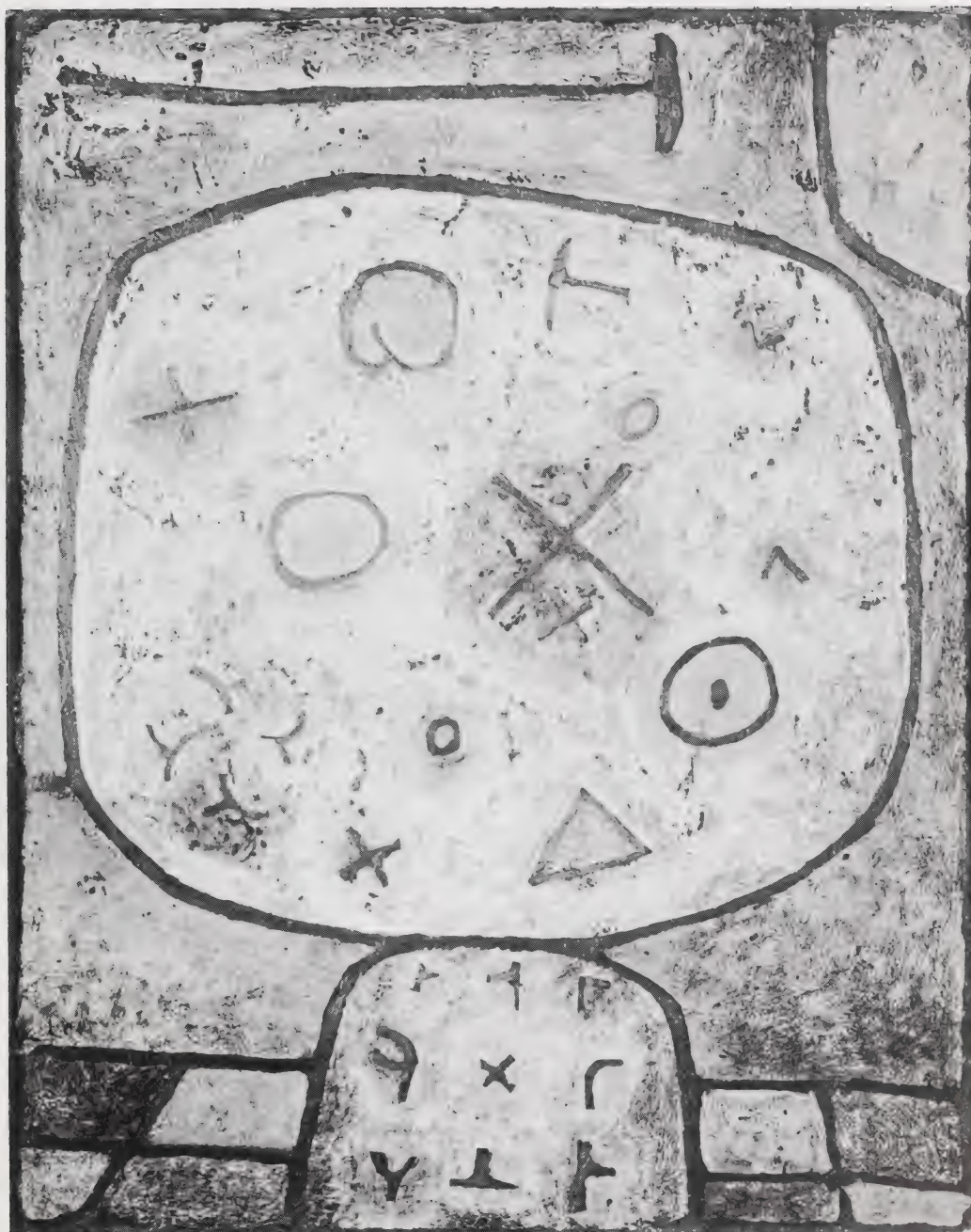


Illustration 123. Paul Klee, 1879-1940, Switzerland. *Flowers in Stone*, 1939.

Another traditional idea that Klee experimented with was the relatively common belief that art making was a metaphor for the process of creation. He invented visual equivalents for concepts such as growth, birth, death, evolution, and transformation. Klee's space is never fixed at one particular time. Forms constantly move through space evolving and changing. This idea is illustrated in Klee's painting, *Around the Fish*. See Illustration 124.

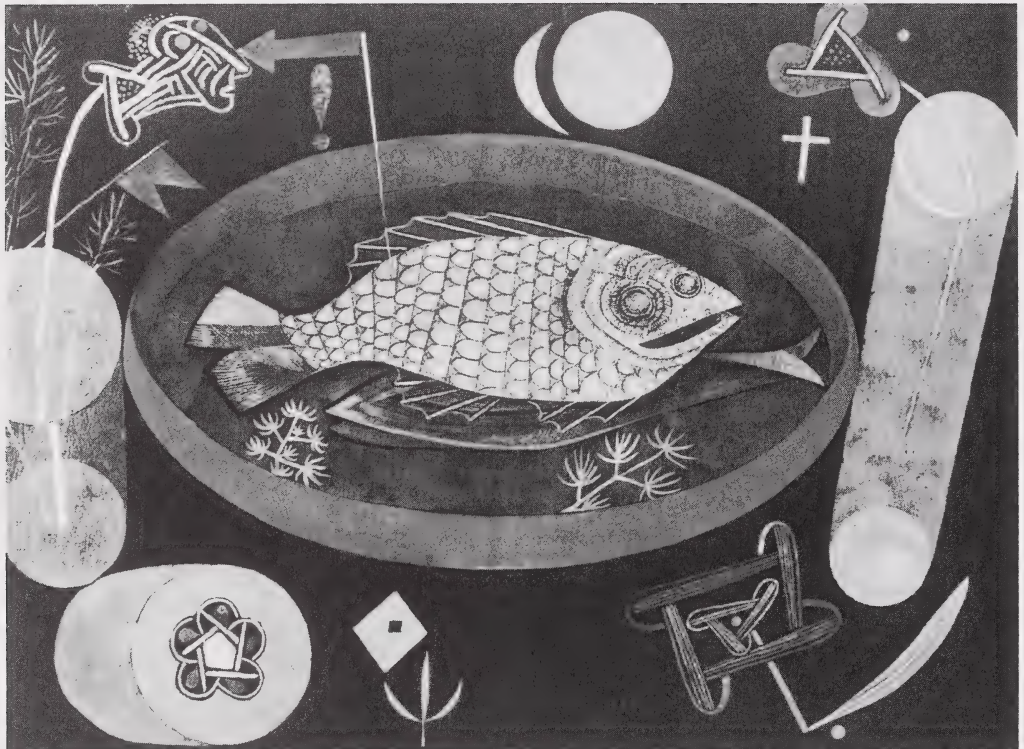


Illustration 124. Paul Klee, 1879-1940, Switzerland. *Around the Fish*, 1926. Oil and tempera, 46.7 × 63.8 cm. The Museum of Modern Art, New York. Abby Aldrich Rockefeller Fund.

In this painting your eye is directed to a detailed fish on a platter. Then through the use of an arrow your eye begins to move in an anti-clockwise direction around the platter. As you move around, you see different signs and symbols, equivalents for nature – moon, plants, and man.

Paul Klee used a variety of signs and symbols in his pictures. Some of his forms are easily read, like the fish in *Around the Fish*. Some are graphic signs that you may recognize, like the arrow in *Around the Fish*. Other graphic signs and representational forms are included that are difficult to interpret. These signs and forms become Klee's unique symbols.

Using a pencil, divide a sheet of 12" × 18" cartridge paper into six compartments. Within each compartment create a "symbolic doodle" that portrays each of the following themes:

- Yesterday – Today – Tomorrow
- Restraint – Reaction – Freedom
- Sleep – Arousal – Action
- Compression – Ignition – Exhaust
- Stimulus – Response – Result

Look at the following example: Morning – Noon – Night



Do the initial line drawing in black marker, then colour each "symbolic doodle" appropriately with marker or coloured pencil. Place your finished work in your Visual Journal.

Check your answers by turning to the Appendix, Section 2: Activity 1.

Activity 2: Joan Miro

Some artists believed that conventional techniques could not express the psychological and spiritual connection with reality that invented symbols could. Artists reacted to the modern belief in technology and the machine age by developing an imaginative art motivated by their response to nature and the power of the mind.

Paul Klee tended to work and to develop his ideas on his own. Some of his ideas were closely related to those put forward by a group of surrealist artists who practised a type of drawing known as “automatism.”

The average person practises “automatism” by doodling or by saying the first thing that comes into one’s head. The artists who used automatic drawing were trying to express the workings of the inner mind, without allowing reason or aesthetic* judgement (during the first stages of work) to interfere. Paul Klee practised meditation and used a form of automatic drawing to develop many of his signs and symbols.

Joan (pronounced Wan) Miro, a Spanish artist, developed a personal set of signs and symbols through automatism. As in some of Klee’s work, Miro’s shapes often refer to natural forms. Miro’s shapes found in *Person Throwing a Stone at a Bird* (Illustration 125) and *The Family* (Illustration 126) might remind you of the drawings of amoeba,* protozoa,* and plankton* you see in biology textbooks. Miro sometimes gives his shapes a more specific identity like the “foot person” in *Person Throwing a Stone at a Bird*. In Miro’s black and red chalk drawing called, *The Family*, you see more of these biomorphic* forms, which are individually identified in the second “Family” drawing (Illustration 127) and the key that follows it.



Illustration 125. Joan Miro, 1893-1983, Spain. *Person Throwing a Stone at a Bird*, 1926. Oil on canvas. The Museum of Modern Art, New York. © Miro 1991 VIS*ART Copyright Inc.

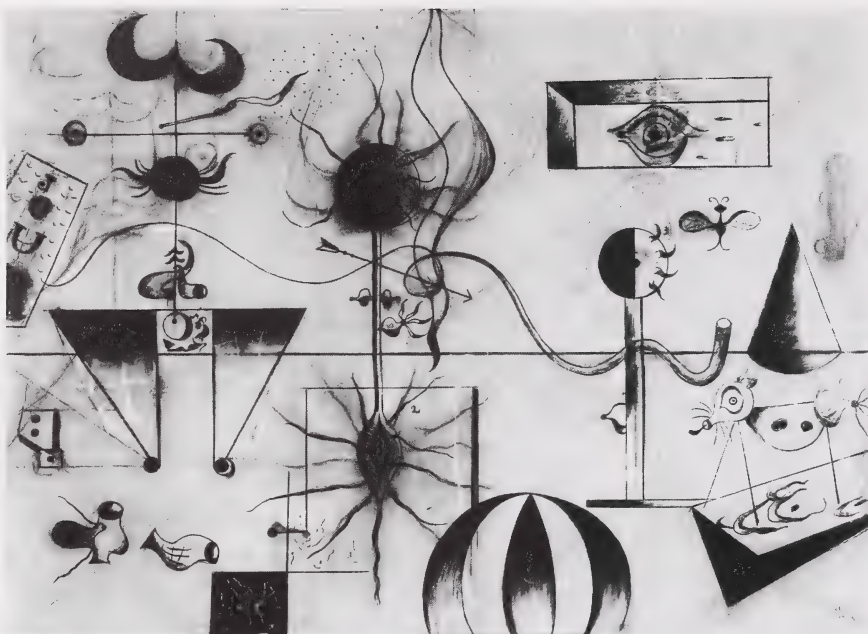


Illustration 126. Joan Miro, 1893-1983, Spain. *The Family*. Chalk drawing. The Museum of Modern Art, New York. © Miro 1991 VIS*ART Copyright Inc.

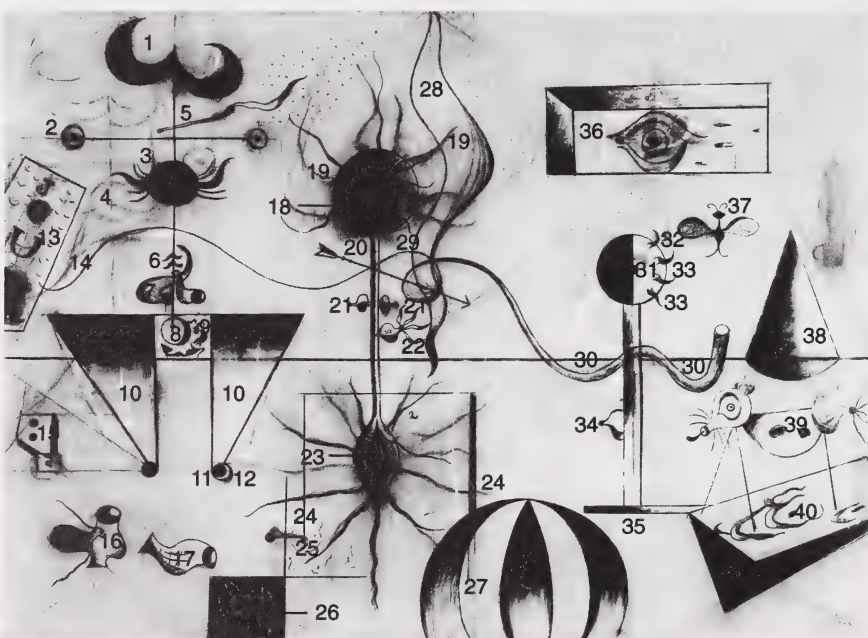


Illustration 127. Joan Miro, 1893-1983, Spain. *The Family, with numbers*. Chalk drawing. The Museum of Modern Art, New York. © Miro 1991 VIS*ART Copyright Inc.

The key for Illustration 127, *The Family*.

- | | | |
|------------------|------------------------|--------------------------------------|
| 1. Father's hair | 14. Arm | 27. Soccer ball |
| 2. Father's eye | 15. Dice | 28. Flame |
| 3. Father's head | 16. Shoe | 29. Mother's arm |
| 4. Moustache | 17. Sock | 30. Son's arm |
| 5. Pipe | 18. Mother's head | 31. Son's head |
| 6. Ribs | 19. Mother's hair | 32. Son's hair |
| 7. Bowels | 20. Jewelled pin | 33. Son's body |
| 8. Sex organ | 21. Breasts | 34. Son's sex organ |
| 9. Hairs | 22. Heart | 35. Son's feet |
| 10. Leg | 23. Mother's sex organ | 36. Window |
| 11. Foot | 24. Leg | 37. Wasp |
| 12. Slipper | 25. Foot | 38. Furniture |
| 13. Newspaper | 26. Floor tile | 39. Hobbyhorse |
| | | 40. Wood grain of hobbyhorse station |

Surrealism and automatism were to have an important influence on Canadian artists during the 1940s and 1950s. Quebec artists, in particular Paul Emile Borduas and Alfred Pellán, saw surrealism and automatism as processes which would allow them to make revolutionary changes in Quebec art and culture, hoping to shake it from its agricultural and religious roots. Pellán's painting, *Jardin Mauve* (Purple Garden) shows the influence of both Klee and Miro.

Study picture 130, Alfred Pellán, *Jardin Mauve* in your *Art 31 Booklet of Reproductions*; then try your hand at automatic drawing.

1. Automatic drawing is a challenging activity. Turn on the radio, or a CD, or the TV, or work in silence. Relax and let your freed imagination guide your hand. Try several drawings. Use your Visual Journal.
2. Select one of your finished drawings. Give emphasis to some of your lines by making them bolder.
3. Eliminate some of your "doodling" in order to make the overall composition stronger.
4. Distinguish shapes from space with colour. Choose a consistent colour plan. Think of emphasis, pattern, and balance.
5. Complete the work and give it a title.

Check your answers by turning to the Appendix, Section 2: Activity 2.

Activity 3: Nature as Design – Jean (Hans) Arp

Artists react to the modern belief in technology and the machine age by developing an imaginative art motivated by their response to nature and the power of the mind.

Jean (Hans) Arp was a sculptor who, like Paul Klee and Joan Miro, believed in art forms that reflected the artist's relationship with nature.

Arp, the survivor of two world wars, believed in an art that challenged society's faith in the rational and the technological. Arp believed in art that was handmade and generated by the irrational.* He called for a return to "an elemental, healthy art."

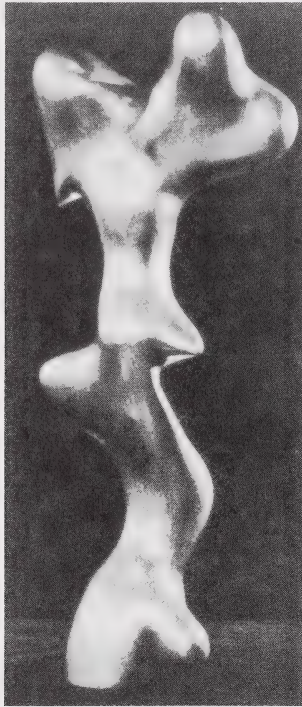


Illustration 128. Jean (Hans) Arp, 1888-1966, France. *Growth*, 1938. Bronze, height 31 1/2" (80 cm). Philadelphia Museum of Art. Gift of Curt Valentin. © Arp 1991 VIS*ART Copyright Inc.

In his bronze sculpture of 1938, *Growth*, Arp combines a variety of plant, animal, and human forms. Although the sculpture is made of bronze, Arp conveys the feeling of an almost irrational growth pushing up and out.

The following images (Illustration 129 and 130) are other examples of art forms reflected in nature. Ernst Haeckel (1834-1919) was a German zoologist who saw art in nature. You might be interested in knowing that all the artists you have studied in this section used Haeckel's *Art Forms in Nature* or similar sources in their own drawings.

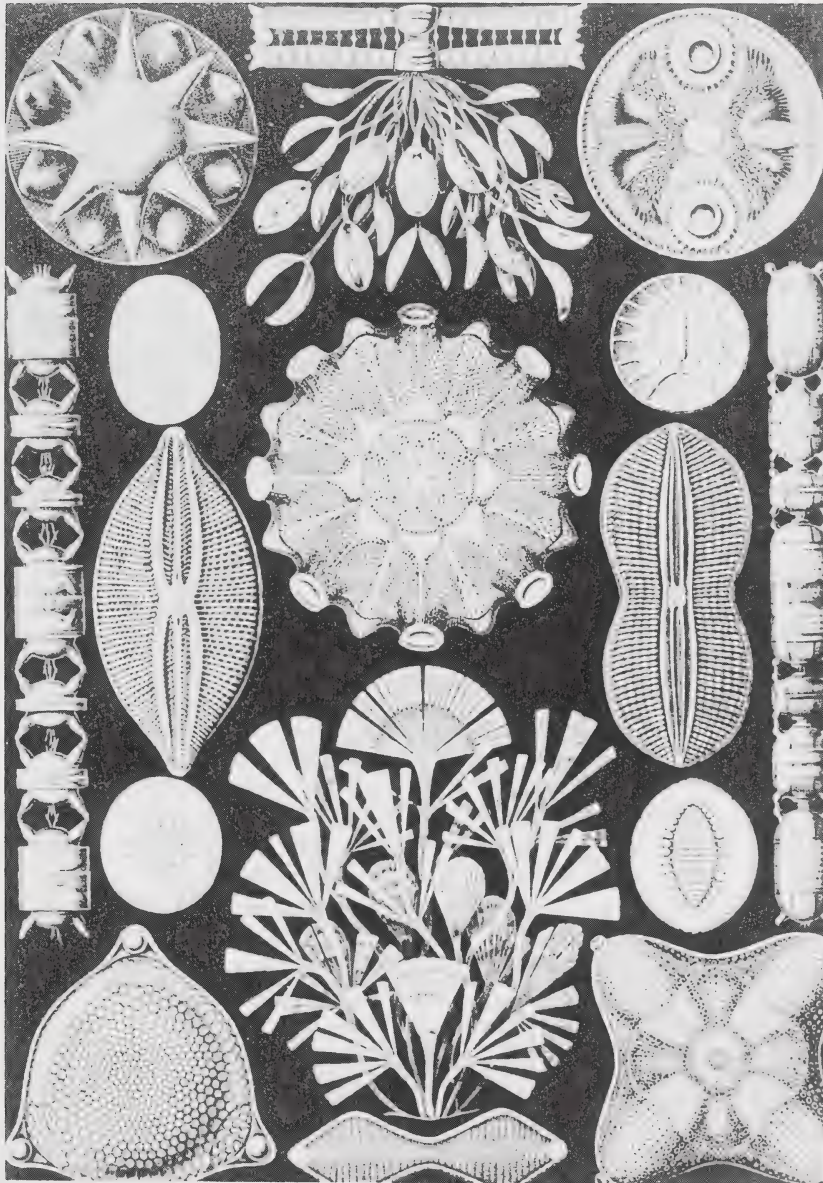


Illustration 129. Ernst Haeckel. *Diatoms, a water-borne algae*. Reproduced with permission of the author Nicholas Roukes from *Art Synectics*, Juniuro Arts Publications, Calgary, 1982.

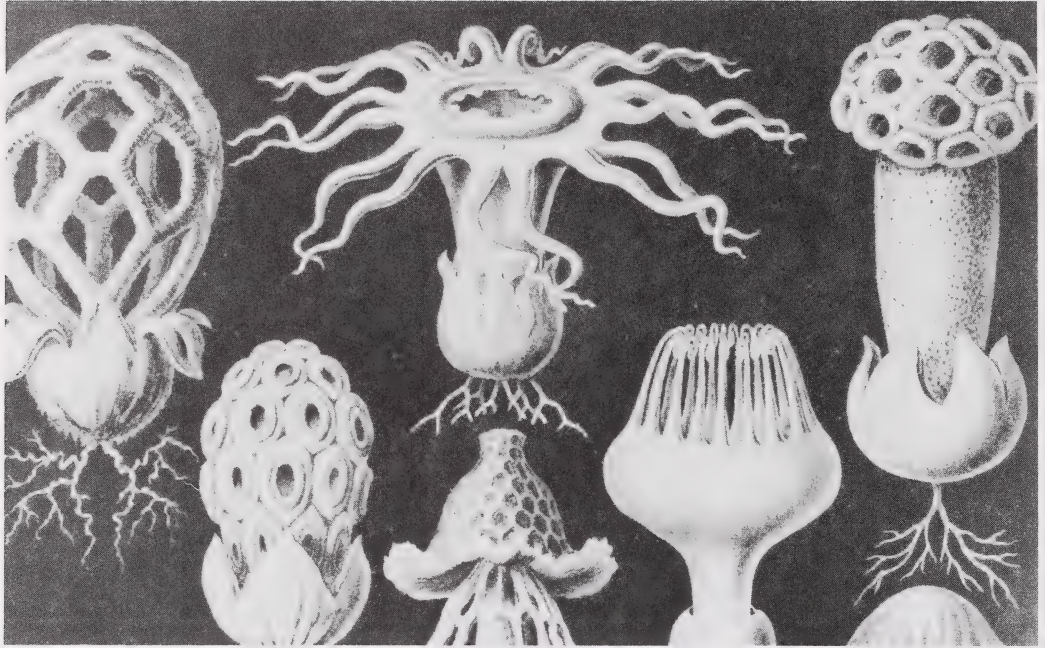


Illustration 130. Ernst Haeckel. *Radiolaria*, a type of marine protozoa. Reproduced with permission of the author Nicholas Roukes from *Art Synectics*, Juniuro Arts Publications, Calgary, 1982.

Using nature as a basis for design:

1. Carefully study the illustrations of *radiolaria* and *diatoms*. See Illustrations 129 and 130.
2. Make some preliminary sketches based on observations and analysis of these designs. Change, simplify, combine, and transform the images as you wish. Use your Visual Journal.
3. Make a cut-paper design. Cut out the shapes of a selected drawing, add additional shapes and lines to suggest surface decoration, texture, etc. Use coloured construction paper. Paste your shapes on black background paper to create an abstract composition.

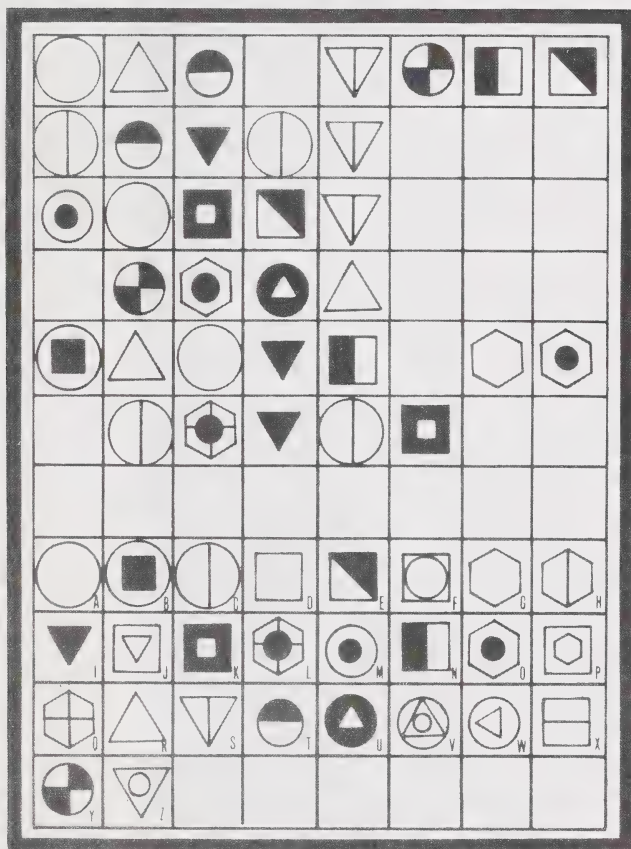
Check your answers by turning to the Appendix, Section 2: Activity 3.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help: Review – Art Cryptogram

This activity will show you how a graphic sign becomes a language.



Art Cryptogram

Concept: Creating design ciphers. A cryptogram is a communication in cipher; every letter is encoded by a corresponding symbol.

1. Using a draftsman's plastic template that has circles, triangles, squares, and other geometric shapes, invent a symbol for each letter of the alphabet by overlapping various combinations of the geometric forms. (Use handmade cardboard templates for making larger compositions.)
2. Select a well-known quotation or poem as the subject for making a cryptogram composition.
3. Use felt-tip pens to render the composition.¹ Use your Visual Journal for your work.

Check your answers by turning to the Appendix, Section 2: Extra Help.

¹ Art Cryptogram and exercise from *Art Synectics*, Nicholas Roukes. Juni-ro Arts Publications, Calgary, 1982. Reprinted with permission of the author, Nicholas Roukes.

Enrichment: A Magic Machine

Look at Klee's watercolour picture *Twittering Machine* (Illustration 131). In this watercolour Klee invents a mechanical object that will imitate the sound of birds. Klee is making fun of our belief in the age of technology.



Illustration 131. Paul Klee, 1879-1940, Switzerland. *Twittering Machine*, 1922. Watercolour, ink, 16 1/4" x 12". The Museum of Modern Art, New York.

1. Invent a magic machine, e.g., The Cloud-Making Machine, The Pollution Eliminator, The Rainbow Catcher.
2. Make some sketches using pen and ink, coloured pencils, or markers that describe the machine in graphic form. Use your Visual Journal.
3. Use colour as a way of distinguishing the different parts of your machine.

4. Create a “tech manual” or a pictorial diagram that describes the parts and how the machine functions. Label your drawings with the name of the magic machine.

NOTE: The example shown (see Illustration 132) is a 3D sculpture, but your invention is to be drawn and coloured.



Illustration 132. Sylvia Palchinski. *Cloud Box*, 1970. 12' (3.7 cm) high, flexible plastic, stuffing. Courtesy Glenbow-Alberta Institute, Calgary, Alberta, Canada.

Check your answers by turning to the Appendix, Section 2: Enrichment.

Conclusion

In this section you learned how some artists developed a “language” of invented signs and special symbols to communicate ideas.

A small icon representing an assignment booklet, showing a white rectangle with the text "Assignment Booklet" inside, set against a light blue background.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment for this section.

SECTION 3

CONSTRUCTIONS AND ASSEMBLAGES

The changing needs of society and the inventions of modern technology have inspired artists to create unique modern structures. Take a look at the buildings in your community or look at pictures of buildings in magazines. Do you notice the variety? Do you notice the unusual shapes of the newer buildings?

Putting a structure together is similar to composing any work of art. The artist sketches a plan of his or her ideas and makes those ideas visible through his or her art. Just as architectural forms change to suit society's needs, new art forms also reflect the changes of society.

Contemporary artists also use traditional and modern materials in making art. However, changes in twentieth-century thought about science, politics, industry, morals, religion, and values have influenced artists to find new ways to assemble art materials and apply art techniques.

In this section you will examine some examples of constructions and of conceptual* art that show the unique approaches modern artists use to make art.

After completing this section you should be able to

- recognize the gradual changes in the purposes and the images in modern art
- understand the subjective* and expressive* currents in contemporary art
- understand that artists challenge reason and reality with enigmatic* images
- appreciate constructivism and conceptual art

Toward the end of the nineteenth century, artists in France began to free themselves from the rules of the academicians who controlled the making of art and limited the freedom of the artist. One artist who defied the academic tradition was Edouard Manet. Manet's painting *The Luncheon on the Grass*, although taken from a print after the Renaissance artist Raphael, was modern in its presentation and effect.

The Luncheon on the Grass has a nude female seated with two clothed males. She stares out boldly at the viewer. In the background is a clothed female standing and bending over a pool of water. This painting shocked people at that time, not only by the subject matter, but also by the painting techniques of showing the brush strokes and maintaining flatness of the forms.

What made this work different was that this scene did not fit either into an everyday experience, nor into any allegory.* This painting was a manifesto* of artistic freedom, a statement that an artist is free to combine whatever elements are necessary for aesthetic* reasons alone. This statement of aesthetic freedom began a movement toward freedom of choice of subject and technique – an artistic freedom that continued into the twentieth century.

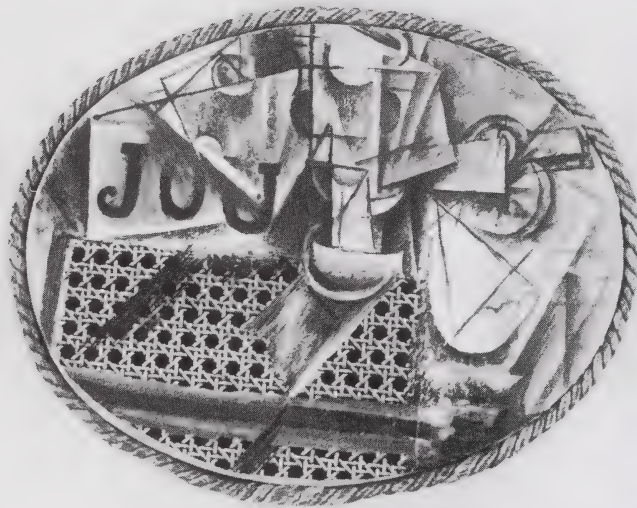


Illustration 133. Pablo Picasso, 1881-1973, Spain. *Still Life with Chair Caning*, 1911-12. Oil and pasted paper simulating chair caning on canvas, oval 10 5/8" × 13 3/4". Estate of the Artist. © Picasso 1991 VIS*ART Copyright Inc.

In 1911-12, Pablo Picasso glued a piece of oilcloth with a mechanically-produced pattern of chair caning into his composition and produced *Still Life with Chair Caning* (shown in Illustration 133). Gluing was a common craft technique that was most unusual in a painting. The practice of gluing materials to the surface of a painting to build up an image is called collage. Prior to this act, painting created illusions, but Picasso included a real object – a piece of rope around the edge of his composition. This real rope rejected tradition. The rope appears as a **decorative edge** supporting an assemblage of forms rather than a **frame** which traditionally separates an illusion from the reality it imitates.

Around 1915-16, at the height of World War I, a group of writers, poets, and artists in Zurich, Switzerland, invented a movement called **Dada**. The word "Dada" means "hobbyhorse" in French and was supposedly chosen randomly by the founders from a dictionary. This was a movement of young people, mostly in their early 20s, who were disillusioned,* angry, and disgusted by the senseless barbarities of the war. They rebelled against the social values that made this war possible. **Dada**, deliberately anti-art, anti-sense, was intended to shock and to scandalize society.

One work which shocked people was a reproduction of Da Vinci's *Mona Lisa* with a moustache drawn on her face and an obscene caption at the bottom of the picture. This was the creation of Marcel Duchamp. Out of this assault on artistic values and traditions, Dada created a new artistic ethic which resulted in innovative ways for self expression. You can observe the unusual images in the reproductions of Marcel Duchamp's assemblages shown in Illustrations 134 and 135.

Although the Dada movement ended in 1922, its shock effects can still be felt and sometimes observed today.



Illustration 134. Marcel Duchamp, 1887-1968, Spain. *Bicycle Wheel*, 1951 (third version, after lost original of 1913). Assemblage, metal wheel, 25 1/2" diameter, mounted on painted wood stool. 23 3/4" high; overall 50 1/2" high. Collection, The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection. © Duchamp 1991 VIS*ART Copyright Inc.

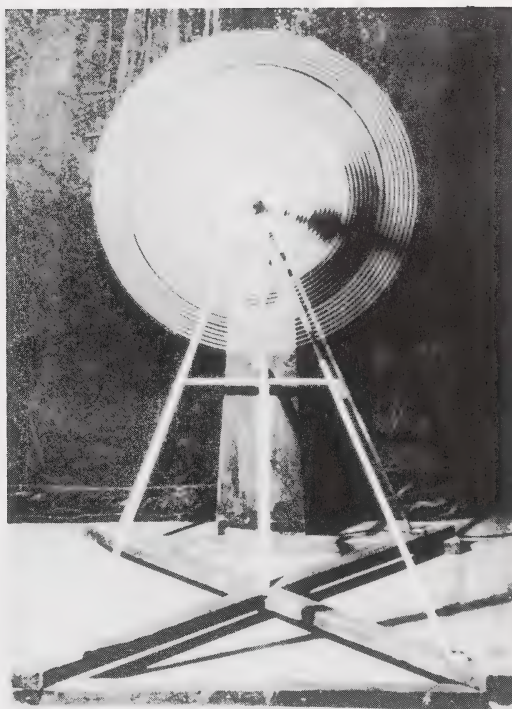


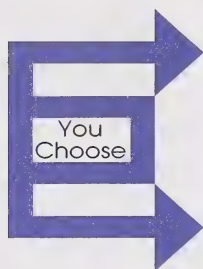
Illustration 135. Marcel Duchamp, 1887-1968, Spain. *Rotative Plaques*, 1920. Glass, metal, and wood, 73 x 48 x 40". Yale University Art Gallery, New Haven, Connecticut. Gift of the Société Anonyme. © Duchamp 1991 VIS*ART Copyright Inc.

Another factor that influenced change in the purpose and imagery of art was the approaching storm of World War II. During these ominous* days, many brilliant artists sought refuge in the United States. The famous architects, Walter Gropius and Mies Van der Rohe, began to teach, design, and build in the United States. Artists and musicians found a haven in America and this meeting of eminent European artists with American artists resulted in the many new approaches to image making that artists developed in the creation of their works.

Activity 1: Auguste Rodin

Recognize the gradual changes in the purposes and the images in modern art. Understand the subjective and expressive currents in contemporary art.

The most celebrated sculptor at the close of the nineteenth century was Auguste Rodin (1840-1917). He was a mason* by trade who developed a passion for sculpture primarily from his studies of the works of Michelangelo. You studied his *Burghers of Calais* in Art 21. Look carefully at Rodin's *Monument to Balzac*. This sculpture is cast in bronze. Rodin had to create a clay original before the image could be cast in bronze.



If you have access to the laserdisc *Sightlines*, find and view frame 11892.

OR



Turn to picture 131, Auguste Rodin, *Monument to Balzac* in your Art 31 Booklet of Reproductions.

At this time, there were several processes used to make a sculpture. The sculptor could construct a framework then add pieces of wax or clay building up the form. This method is an **additive** process. Another way of sculpturing was to start with a large block of stone or wood and chisel and subtract parts until the form emerges. This method is a **subtractive** process. Sometimes both methods combine as in the sculpturing of medals where the clay or wax forms are built up (additive) and then carved before casting* (subtractive); or in sculptures where the artist fastens bits of wood or carved stone together to make something new.

1. Study the forms and surface textures of the figure in Rodin's composition (picture 131 in your Art 31 Booklet of Reproductions). Discuss which process Rodin employed in creating the originals for his *Monument to Balzac*. Make a list of reasons to support your decision.

Balzac was a great French writer whom the "Societe des Gens de Lettres"* decided to honour. In November, 1883, the society opened a subscription for a monument to Balzac. The state gave money; the city of Paris promised a site. Several sculptors tried to complete the monument, but failed. In 1891 Rodin was officially chosen to sculpt the monument of Balzac. After more than fifty attempts, Rodin finished the Balzac sculpture in 1898. When he exhibited the work, there was a great protest by all who wanted realistic details in the work. What had Rodin created? The sculptor wished to portray the spirit and life of the great writer and so created a symbolic, rather than a realistic figure.



Illustration 136. Etienne Maurice Falconet, 1716-1791, Paris. *Equestrian Monument of Peter the Great*, 1776-82. Bronze, over lifesize, Leningrad.

2. Study the *Equestrian Monument of Peter the Great* by Falconet (Illustration 136). Make a list of adjectives which would describe the portrayal of Peter the Great.

3. Now look at Rodin's *Balzac*. Make a list of adjectives which would describe the portrayal of Balzac.

4. Study the anatomical details in Rodin's sculpture. What features in the work can you identify that are exaggerated? List them.

5. If you were an art critic writing an article about the monument to Balzac, how would you describe this sculpture?

6. Have you been to a school play recently? Have you ever seen a live theatre performance? If you have, how does Rodin's sculpture compare to a dramatic production? Describe the features in Rodin's work which reflect a dramatic moment. You may think of features, movement, facial expressions, etc.

7. Now look at Falconet's sculpture and compare this with Rodin's. Describe some of the differences you notice.

8. Assume that you are a member of the panel who decided **not** to erect Rodin's monument in 1897. Explain to the audience why this sculpture is unacceptable. You may consider the emotional and physical portrayal, the format, etc.

9. Look at the space around Falconet's sculpture and compare this with the space around Rodin's work. Explain how Rodin uses the surrounding space as a supporting element in his sculpture. Why is this different from the use of space in Falconet's work?

Check your answers by turning to the Appendix, Section 3: Activity 1.

Activity 2: Constructivists

Appreciate constructivism and conceptual art. Understand the subjective and expressive currents in contemporary art.

The twentieth century brought many new approaches that sculptors could employ to create three-dimensional forms. Constructivism*, primarily a Russian movement, was one of these innovations.

Vladimir Tatlin, the founder of Russian constructivism, visited Berlin and France in 1913. While in France he saw the cubist works of Picasso and the investigative collage constructions that Picasso developed for sculpture. Tatlin was very much affected by these new ideas. When he returned to Russia, he began to use wire, wood, metal, cardboard, plaster, and broken glass to construct a series of relief sculptures. These were among the first abstract sculptures created. Although these reliefs have now disappeared, the illustrations of them that exist demonstrate his concerns with space.



Illustration 137. Alexander Rodchenko, 1891-1956. *Hanging Construction*, 1920. Wood. Whereabouts unknown.

Another Russian constructivist, Alexander Rodchenko (1891-1956) worked with Tatlin and began to experiment with construction. He was one of the first artists to construct a sculpture that moved.

Study Rodchenko's *Hanging Construction* (Illustration 137) and complete the following:

1. Look at the forms and the composition in Rodchenko's construction. Indicate how the artist has communicated ideas about space and form.

2. Man has always had a fascination with outer space and with space travel. The Renaissance artist, Leonardo da Vinci, made designs of flight machines in the fifteenth century. Today flight and travel in outer space are realities. Study the *Hanging Construction*. Are there any features in the work which might suggest this interest in outer space? What are these features? Look at the composition, the forms, the positive/negative space; study how the form is supported and where it is displayed.

3. You will now try your hand at making a construction. For this activity you will need the following:

- scissors
- glue
- masking or scotch tape
- 3 – 6 pieces of cardboard 10 cm square
- a piece of string about 20 cm in length

Look at Rodchenko's construction and then do the following:

- a. Cut out some circular forms in a variety of sizes similar to Rodchenko's work.
- b. Fit these forms together with glue and tape to construct a work like Rodchenko's.
- c. Tape the piece of string to the sculpture you have constructed.
- d. Tape the free end of the string to the edge of a table so that your construction is suspended in space.
- e. Use a piece of cardboard and fan the construction to create an air current around the suspended sculpture. What happens?

4. Now compare Rodchenko's construction with Rodin's *Monument to Balzac* in Activity 1 of this section. Use the following chart to list the differences you can identify between these two works.

	RODIN	RODCHENKO
Mass		
Line		
Space		
Shapes		
Texture		
Other		

5. Describe why Rodchenko's sculpture reflects a changing attitude toward the making of art. Consider the interests of the artist, the use of the medium, and the articulation* of space.

Check your answers by turning to the Appendix, Section 3: Activity 2.

Activity 3: Schwitters, Nevelson, Whitlome

Appreciate constructivism and conceptual art. Understand that artists challenge reason and reality with enigmatic images.

The German artist, Kurt Schwitters (1887-1948), was influenced by the Dada movement and his works reflect that spirit. Schwitters is known for his collages which he constructed from bits of rubbish: old tickets, discarded shoes, bits of materials.

The materials he employed in his collages document the places where he lived and worked. He used Norwegian stamps and labels while he lived in Oslo, and English items when he fled across the channel to England in 1940 to avoid the Nazis.

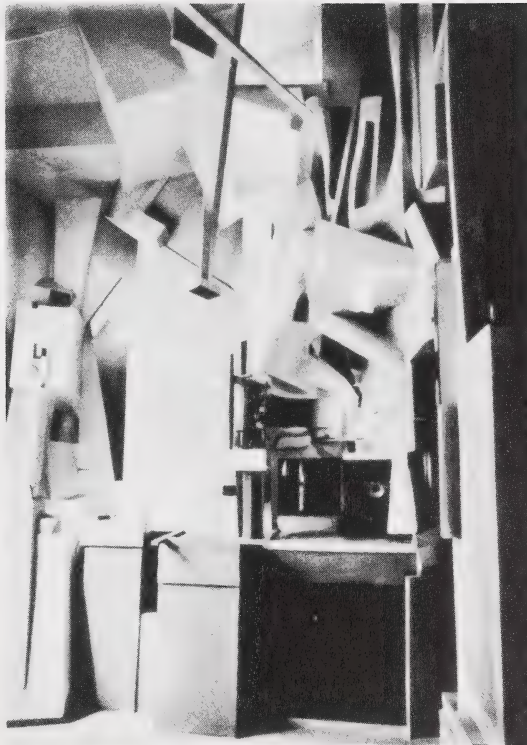


Illustration 138. Kurt Schwitters, 1887-1948, Germany.
Hanover Merzbau, 1925 (destroyed). © Schwitters 1991
VIS*ART Copyright Inc.

Schwitters gave the name **Merz** to his assemblages.* The word “Merz” was torn from an advertisement with “Kommerz” printed on it. Schwitters defined “Merz” as “freedom from all fetters*, for the sake of artistic creation.”

Around 1920, Schwitters began to fill the interior of his house in Hanover with a huge construction of forms. Pieces of scraps from everyday rubbish were added. He called this construction *Merzbau*. This construction continued until his departure for Oslo in 1937. By then *Merzbau* was reaching every level of the house. The house was destroyed during World War II by Allied bombing.

Schwitters began another *Merzbau* in Norway when he fled Hitler’s Germany; it was destroyed by fire in 1951. When the Germans invaded Norway, he fled to England and began another “*Merzbau*” with a grant from the Museum of Art. Schwitters worked on this until his death in 1948. This unfinished work was rescued and is now at the University of Newcastle, England.

This reproduction of the first *merzbau* contained many compartments, or grottoes*, as Schwitters called them.

These grottoes were filled with objects from everyday rubbish collected by the artist. Study the reproduction of the *Merzbau* before completing the following.

1. Imagine that you are an archaeologist in the year 2500. You have discovered the *Merzbau* construction intact. Discuss what this construction and the objects contained therein would reveal about the culture that motivated this work.

2. Why do you suppose Schwitters collected these objects to include in his *merzbau*?

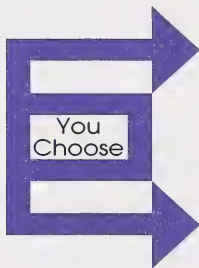
3. Find a small box, perhaps a shoe box or something a little larger. Divide the interior of the box with strips of cardboard into about 12 compartments. Look around your environment. Find some small objects that represent aspects of your life and personality. These objects are to represent a visual biography. Place these objects into the compartments of the box.

a. Write a paragraph explaining the symbolism of these objects and show how they compose a self-portrait.

b. Do a pencil drawing in your Visual Journal of the interior of this box.

4. a. Now look at Rodin's sculpture in Activity 1 of this section. Discuss the ways your visual biography is different from the *Monument to Balzac*. Interpret these differences. What do they tell you about the modern artist?

- b. Assume that Schwitters' *Merzbau* is a monumental structure. Debate how his monument differs from Rodin's monument. To whom or what would Schwitters monument be dedicated? Explain.



If you have access to the laserdisc *Sightlines*, find and view frame 11816.

OR



Turn to picture 132, Louise Nevelson, *Sky Cathedral*, in your *Art 31 Booklet of Reproductions*.

5. Study the structure by Louise Nevelson. Look carefully at the shapes and objects incorporated in the work before answering the following.

- a. Brainstorm* a list of sites and places where these objects could be found.

<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>

- b. Describe the process used in the creation of *Sky Cathedral*. Were the parts made separately and assembled, or did they come in one piece? Support your answer by referring to specific details in the work.

- c. Imagine that you are creating *Sky Cathedral*. Would this process be spontaneous, intuitive,* or deliberate? Explain your decision.

6. Kurt Schwitters referred to his *Merzbau* as a “cathedral of misery.” Nevelson called her work *Sky Cathedral*. Apart from their titles, what similarities can you identify between the two structures? Think of process, forms, media, etc.

Louise Nevelson travelled the streets of New York City and rescued architectural discards from demolished buildings. She incorporated these relics into her art. She would paint her constructions a single colour to unify her compositions and set a mood to the work.

7. Debate and discuss what aspects of American culture you can detect that are expressed in her artwork through the use of found objects. How is this construction similar to Kurt Schwitters' *Merzbau*? Refer to specific details in the work to develop your answer.

In the Middle Ages figures were carved and then placed in niches of cathedrals. Look at Illustration 139.



Illustration 139. *Abraham and Melchizedek*. Relief sculpture at western end of nave, Reims Cathedral.

Statues of religious figures can be found today in niches of some churches. Indeed, one of Louise Nevelson's sculptures adorns the Manhattan City Church in New York City. Study Nevelson's cathedral (picture 132 in your *Art 31 Booklet of Reproductions*). Her forms are very different from the medieval *Abraham and Melchizadek*. They are abstract forms.

8. Briefly describe the features of Nevelson's work which are similar to the medieval sculpture of *Abraham and Melchizadek*.

Turn to picture 133, Irene Whittome, *The White Museum II*, in your *Art 31 Booklet of Reproductions*.

9. Write a description of Whittome's construction. List only what you see.

10. Explain how Whittome has given importance to these forms in her work. Look carefully at how each one is positioned.

11. An art museum is a place that preserves and cherishes artifacts. Tell how *White Museum II* might reflect this purpose of a museum.

12. Describe what elements of art and design Whittome has used to unify the composition.

13. Refer to Schwitters' *Merzbau*, Nevelson's *Sky Cathedral*, and Whittome's *White Museum II*. In terms of media, process, imagery, and purpose, explain what these three works have in common.

Check your answers by turning to the Appendix, Section 3: Activity 3.

Activity 4: Marisol

Appreciate constructivism and conceptional art.

Marisol Escobar is an American sculptor, born in Paris of Venezuelan descent. She often uses plaster and wood in her sculptures, uniting in her work everyday objects such as necklaces, mirrors, television sets, pots of flowers, etc. Her works often express satire and humour by caricaturing* contemporary culture.



If you have access to the laserdisc *Sightlines*, find and view frame 11787.

OR



Turn to picture 134, Marisol, *The Family*, in your *Art 31 Booklet of Reproductions*.

In this assemblage* of constructed forms, Marisol uses painted wood and other materials in *The Family*. Study this work and then answer the following questions.

- 1. What techniques in art can you identify in Marisol's work? Did she use painting, carving, assemblage? Identify the areas in the work where you have discovered these techniques. Explain why you arrived at this conclusion. What elements of art does Marisol use to make the composition?

- materials
- techniques
- process
- format

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

3. Imagine that you are a television critic for the arts. You previously attended a showing of Marisol's constructions and now are writing the commentary for tonight's "Art Report." Your report should include

- a description of the imagery
- some reasons why Marisol chose to use this type of imagery
- what Marisol seems to be saying about these people

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

4. Look around your immediate environment at school, at home, in your town/city, etc. Compile a list of subjects or themes which Marisol could use as sources for her style of art. Explain the social messages to be expressed in each subject – humorous, satirical, whimsical,* political, social.

5. Find some odds and ends, discards – any objects not traditionally used in art. Choose a topic from your list above and use these objects to create a construction to interpret this topic. Explain briefly the symbolism in your construction. Do a sketch of this construction in your Visual Journal.

Check your answers by turning to the Appendix, Section 3: Activity 4.

Activity 5: Christo

Appreciate constructivism and conceptual art. Understand that artists challenge reason and reality with enigmatic images.

Images express ideas. Sometimes the images of art are very realistic and tell you about seen objects. Other times, images are not realistic, yet share ideas about what is seen or experienced. For example, the ancient Egyptians combined a front view and a side view of a single image, thinking perhaps that this way of depicting people gave the most information.

In the 1960s artists began to develop conceptual art focussed on ideas and experiences, rather than on framed images. One such artist is Christo. He was born in Bulgaria and adopted America as his home. Christo is celebrated for vast environmental projects, such as wrapping the Museum of Modern Art. Turning a large building into a wrapped-up package is an unusual project.



If you have access to the laserdisc *Sightlines*, find and view frame 9831.

OR



Turn to picture 136, Christo, *The Museum of Modern Art Packaged, Project for New York*, in your *Art 31 Booklet of Reproductions*.

1. Christo had to do a lot of preparation to carry out a project of this magnitude. Pretend that you are Christo and compile a list of the things that you would have to do before carrying out your project.

2. The Museum of Modern Art was wrapped in thousands of square meters of fabric. This material had to be all in one piece. Hypothesize* how this material was put into one piece and by whom. Was this done before or during the process? Write your hypothesis below.

3. Can you imagine yourself taking on a project of this size? This process of packaging the museum could not have been done by one person but required the efforts of many people. Imagine that you are a volunteer helping in this project. Make a list of trades people who might have been involved in this conceptual project. Discuss what common good could result from the meeting of all these people.

4. In modern art, sometimes the **act** of creating replaces the importance of the objects created, perhaps rather like the building of the Great Wall of China. Explain how this theory applies to Christo's museum project.

5. Christo's *Packaging of the Museum of Modern Art* was not permanent. It was dismantled shortly after, demonstrating that an artwork does not have to be permanent. Discuss what artistic purposes this project served. Now look back at Rodin's *Monument to Balzac* in Activity 1 of this section. How are the conceptual artist's purposes different from those of an artist like Rodin?

6. Look around your home and select a chair or loveseat to be packaged. You will need lots of string or rope and some sheets. Before proceeding with the packaging of the chair, you will have to make some preparations. After you have done your preparations, proceed to package the chair so that no part of it will be visible. After this is done answer the following:

- a. What transformations can you observe after the chair is packaged? Did it look like a chair? Was the form non-geometric or geometric? Explain what factors you can observe that unify the transformed object?

- b. Look at the packaged chair and using a pencil, do a drawing of this “package” in your Visual Journal, or use a camera and photograph the package. Place the photo in your Visual Journal.

- c. You are to explain to a friend how this image challenges reason as a work of art and to indicate why, compared to the past, some twentieth-century artists have developed a very different attitude toward the making and the meaning of art. Think of specific examples from works you have studied.

Check your answers by turning to the Appendix, Section 3: Activity 5.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help: Comparing Structures

Study Eva Hesse's structures (Illustration 140). These constructions are manufactured of double-sheet latex and polyethylene which are products of modern technology.

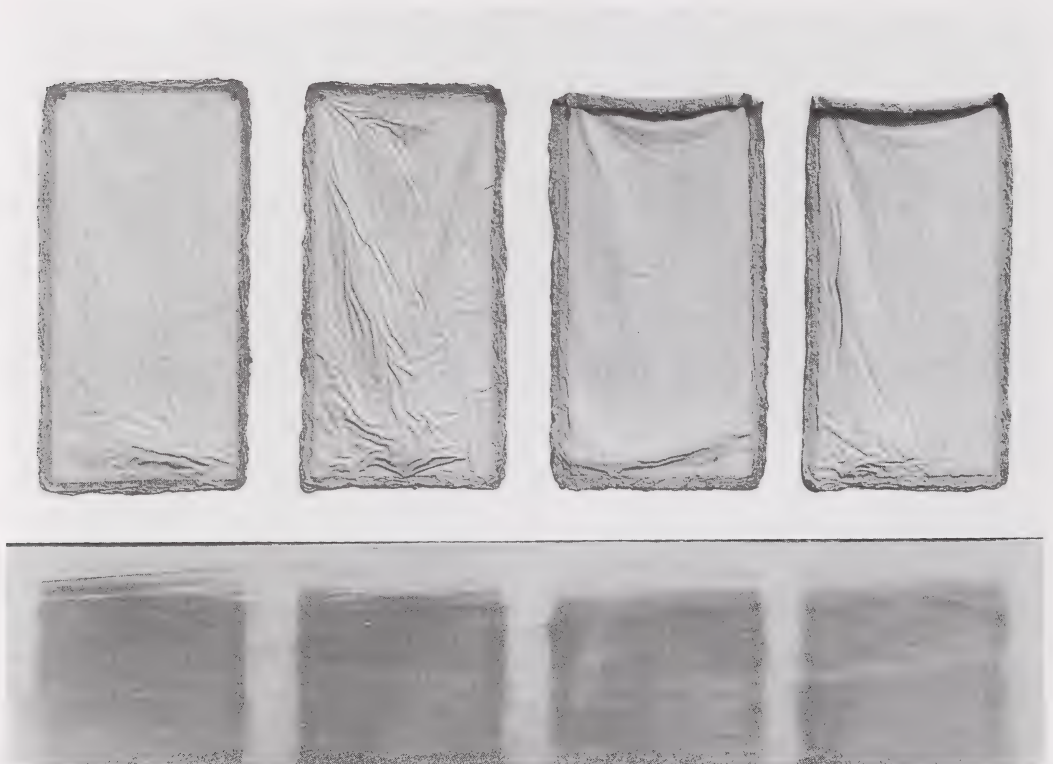


Illustration 140. Eva Hesse, 1936-1970, Germany. *Aught*, 1968. Double sheets of latex stuffed with polyethylene, 4 units, 78" x 40" each. University Art Museum, University of California, Berkeley. Gift of Mrs. Helen Charash, Cliffside Park, New Jersey. Reproduced with permission of the Robert Miller Gallery, New York; Representatives for the Estate of Eva Hesse.

Now look at the reproduction of Stonehenge (Illustration 141). You will remember that Stonehenge is situated on the Salisbury plain in southwest England and is one of about 900 such structures. It is believed to have served as a temple for rituals around 2000 B.C. You studied this structure in *Art 21*.



Illustration 141. Stonehenge c 1800-1400 B.C. Diameter of circle 97 feet, height of stones above ground 13 1/2 feet. Salisbury Plain (Wiltshire), England.

1. Compare the work of Eva Hesse with the structure of Stonehenge. Describe how Hesse's constructions are similar to those of Stonehenge. Study the use of the space in Hesse's work. Imagine that you are standing there. Describe why these forms invade and involve the spectator's space. Is this use of space present in Stonehenge?

2. Discuss why the use of space in sculptures by modern artists has changed since the late 1800s. Is it attitude, media, technology? What explanation can you offer?

Check your answers by turning to the Appendix, Section 3: Extra Help.

Enrichment: “Cathedral” Construction

If possible, view the videocassette on Louise Nevelson, entitled *Louise Nevelson in Process*. If you do not have this video, look at *Sky Cathedral*, picture 132, again. Do the following:

1. Conceive a plan to make a “cathedral” construction. Look around your house. Make a list of sections of the house you will include in your composition – things like doorknobs, moldings, window frames, etc. These objects will reflect the history of the structure, so keep this in mind.

2. Illustrate your design using the list of objects from question 1. Do this in your Visual Journal.

Check your answers by turning to the Appendix, Section 3: Enrichment.

Conclusion

Social and political conditions influence changes in society and art reflects these changes.

Artists at the turn of the twentieth century broke tradition, making a new path for modern artists to follow new ways of making art: constructions, assemblages, and conceptual art.

A small icon representing an assignment booklet, showing a white rectangle with a black border and the text "Assignment Booklet" inside.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment for this section.

SECTION 4

IMAGES OF SPIRITUAL BELIEFS

Do you ever wonder who you are and where you are going? Do you think about what it means to be free? Do you ever reflect on the things you believe? Do you sometimes feel a sense of mystery about the world? Have you ever had feelings and thoughts that were almost too difficult to put into words? If you answered “yes” to any of these questions then you will understand how some modern artists might strive to express intuitive and spiritual values in their work. Sometimes the values come from religious beliefs, sometimes from ideas about art, sometimes from experiences of nature and events.

After completing this section you will begin to realize that

- modern artworks can express traditional religious beliefs
- some modern artists use traditional Christian images in new ways
- deeply held beliefs inspire the making of images
- sculptured abstract forms can express deeply held beliefs
- an intuitive and spiritual reaction to landscape can be expressed in images

There is never a time when everything is understood. You search for answers; you seek for meanings in things, events, and relationships; you have beliefs and feelings that influence the way you interpret things. Some modern artists try to communicate their thoughts and feelings about the meaning of life, and of art. In the images they create they try to give meaning to life either by using traditional religious themes and images in new ways or by inventing new images that communicate values and beliefs. Sometimes artists express their beliefs through the expressive power of non-objective forms, depending upon the qualities of the materials or the colours, to give shape to their beliefs.



Illustration 144. Georges Rouault, 1871-1958, France. *Christ Mocked by Soldiers*, 1932. Oil on canvas, 36" x 38". Museum of Modern Art, New York. © Rouault 1991 VIS*ART Copyright Inc. *Sightlines* 11414.



Artists are also influenced by the atmosphere of certain places and will try to use the power of the landscape to symbolize special values. In this section you will have an opportunity to explore these different ways that artists share their intuitions about spiritual values. You will learn how art can tell us something about our inner life.

Activity 1: Rouault and Traditional Beliefs

Modern artworks can express traditional religious beliefs.

Georges Rouault, the artist you will study in this activity, was born in France in 1871 and died in 1958. As a young boy he was apprenticed to a glass painter, and he spent many years restoring medieval stained glass. In 1892, he enrolled at the Ecole des Beaux Arts where he was a fellow pupil of Matisse. Although associated with the Fauves for a time, Rouault did not use the brilliant colours of the Fauve painters, but went his own way following a deeply religious vision. Rouault's distinctive style seems particularly well suited to the expression of his beliefs. Spend some time looking carefully at the following Rouault works.



Illustration 145. Georges Rouault, 1871-1958, France.
Man is Wolf to Man. © Rouault 1991 VIS*ART Copyright
Inc. Sightlines 10928.



Illustration 146. Georges Rouault, 1871-1958, France.
Miserere - Last Time, Little Father. © Rouault 1991
VIS*ART Copyright Inc. Sightlines 10930.



In your *Art 31 Booklet of Reproductions* turn to the following works by Georges Rouault:

- picture 136, *In the Old Fauberg Kitchen*
- picture 137, *The Flight into Egypt I*
- picture 138, *The Flight into Egypt II*

Also look again at Illustration 144, Georges Rouault, *Christ Mocked by Soldiers*.

1. List three characteristics of Rouault's distinctive style.

2. Make a list of the titles of the paintings. Which of these titles are obvious references to Christian narratives. Which are not? Select one of the titles that seems not to refer directly to a traditional religious image. Write the title in the space provided.

Title which seems **not** to have a **direct** religious reference:

Rouault intended his works to be objects of contemplation. That means that quiet study and meditation on the work will perhaps reward the viewer with an insight into some spiritual belief.

Look closely at *In the Old Fauberg Kitchen*, picture 136.

3. How has Rouault depicted the Christ figure in this painting?

4. Recall the traditional images of Christian beliefs that you have seen. In how many ways is this painting different?

5. Pierre Courthion commented on this work in his biography, *Georges Rouault*:

This profound image, conceived in broad planes, is in my opinion one of the most deeply religious works ever painted by Rouault.

a. What details and techniques do you notice in the painting that might support this opinion?

b. What idea do you think Rouault is trying to express?

- c. What unusual design element has Rouault used to express profound feeling in this work?

- d. Write your thoughtful reaction to this painting. Use the technique you learned in *Art 11*:

When I look at this painting

I feel _____;

I think _____.

6. Rouault painted two versions of the *Flight into Egypt*. In the Christian narrative, Mary and Joseph and the child Jesus fled to Egypt to escape Herod's threat of death.

The Scripture passage reads:

As soon as they (the Wise Men) had gone, an angel of the Lord appeared to Joseph in a dream, and said, 'Rise up, take with thee the child and his mother and flee to Egypt; there remain until I give thee word'.

- a. There are several images in this passage. What are they?

- b. Explain how any of the images that you identified could symbolize a modern spiritual experience.

7. Study the two paintings, *Flight into Egypt I*, painted in 1945, and *Flight into Egypt II*, painted in 1952.

- a. What are the major differences in design and composition that you notice?

- b. What change of emphasis has occurred in the later painting?

- c. What does "flight" seem to symbolize in the 1945 painting?

- d. What does "flight" seem to symbolize in the 1952 painting?

- e. What change of mood do you feel between these two paintings?

- f. Imagine that a full-size reproduction of one of these paintings is yours for the asking. To receive your print, you must select one work and give the reasons for your choice, remembering that the focus of this section is an exploration of the ways that visual imagery expresses values and beliefs.

8. Read the following poem written by Rouault in 1944.

The road is long
It twists down and then up
Then down again,
Until the end of time.
Fugitives!
Spring will come again
It always comes again
As suffering comes on the pilgrim.¹

Read the poem carefully, select one of the Rouault paintings, and interpret the painting using any insights you gained from reading the poem. Refer to the painting by title and use specific visual details from the selected work to support your interpretation.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Check your answers by turning to the Appendix, Section 3: Activity 1.

¹ From Soliloques, (Neuchatel: Ideset Calendes 1944). Quoted in Wm. A. Dryness, *Rouault: A Vision of Suffering and Salvation*, 1971. Grand Rapids, Michigan: William E. Eerbmans, p. 126. Reprinted with permission of Wm. B. Eerdmans Publishing Co.

Activity 2: Tooker: Christian Images in Modern Works

Some modern artists use traditional Christian images in new ways.

George Tooker began to study painting at the Art Students League in New York City in 1943. For the last 45 years he has painted consistently in the classical style of clear and still forms. During the 40s and 50s when abstract expressionism was the most popular style of painting Tooker's work was outside the mainstream. Consequently, his paintings were relatively unknown internationally. Now, when many different forms of image making are encouraged, collectors are beginning to realize the genius of Tooker and to see his paintings as symbolic images of beliefs that speak to modern society.

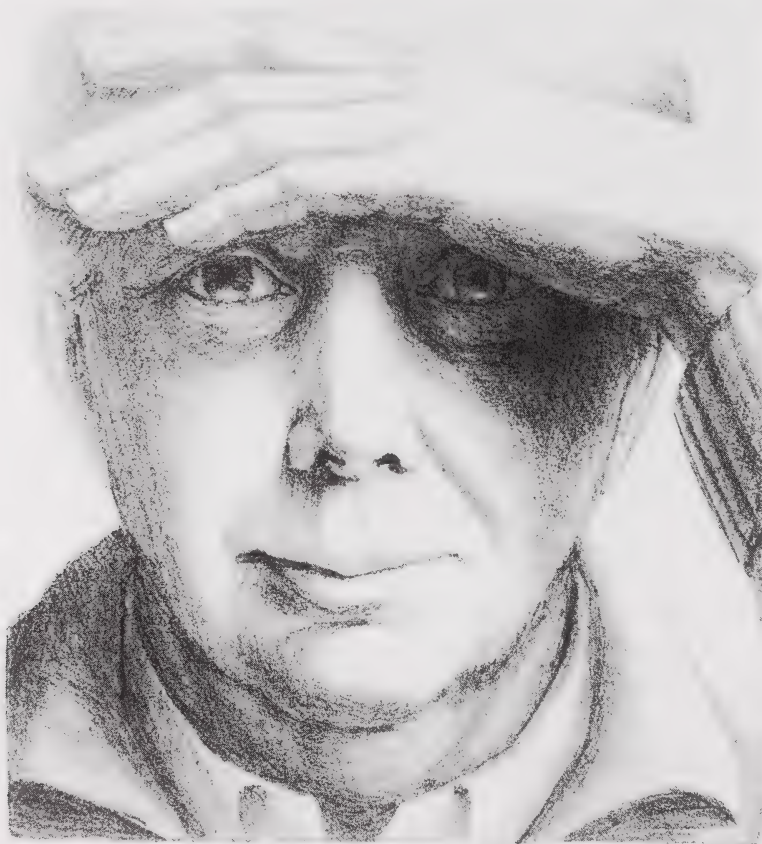


Illustration 147: George Tooker, 1920-_____, U.S.A. *Self-Portrait*, 16 1/2". Collection of Mr. and Mrs. Lincoln Kirstein. Reproduced by permission of the artist, George Tooker.

The frontispiece of Thomas H. Garver's book, *George Tooker*, (New York:, Clarkson N. Potter, 1985) is this self portrait of the artist.

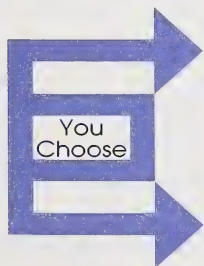
Study the image carefully then answer the questions that follow.

Although George Tooker paints in the traditional classical style, he wishes to use the clear images he paints as metaphors for contemporary values. This style is sometimes called **Symbolic Realism** for it uses carefully drawn realistic images as expressions of ideas that transcend* the appearances of things.

1. What idea about himself does Tooker express in his portrait? Consider the pose, the focus of the eyes, the expression.

2. Tooker's works are often called allegories. An allegory tries to evoke a double interest: one in the images being presented, and the other in the ideas these images express. How is the self portrait allegorical?

Tooker's most famous painting is *The Subway*.



If you have access to the laserdisc *Sightlines*, find and view frame 9687.

OR



Turn to picture 139, George Tooker, *The Subway*, in your *Art 31 Booklet of Reproductions*.



Illustration 148. George Tooker, 1920-____, U.S.A. Preparatory sketch for *The Subway*. 18" x 36". Collection of Whitney Museum of America. Reprinted by permission of the artist, George Tooker.

3. Describe the following details about the figures in *The Subway*:

a. **Position and gesture**

b. **Expression**

c. **Clothing**

d. Relationships of figures to each other

4. Look at the sketch and at the painting. Describe the ordering of the directions in this painting.

5. Describe the colour plan of this painting.

6. What seems to you to be the dominant mood or feeling in this work?

7. The title, *Subway*, together with the details you have noted suggest the interpretation for this symbolic work. Write your interpretation in the space provided. Remember that Tooker is not trying to describe an actual subway station, but to use the subway as a metaphorical statement about modern life. In your interpretation state what you believe that metaphorical statement to be.

In 1983, the painting *Landscape With Figures*, was exhibited in a New York show called *1984*.

Turn to picture 140, George Tooker, *Landscape With Figures*, in your *Art 31 Booklet of Reproductions*.

8. To what does the title, *1984*, refer?

9. Why does Tooker's painting seem a good choice for this show?

10. What effect does the choice of colour have on your response to the work?

11. What symbolic statement about the relationships of people does George Tooker make in this work?

12. The artist, when asked to make a statement about this work, was very clear about his intention. He said: "*Landscape With Figures* is not about the future – it is about the present." What is the comment about the present that this painting makes?

13. In this section you are learning how visual imagery can express values and beliefs. From the two Tooker paintings that you have considered, what value statement is expressed?

George Tooker is a deeply religious artist who uses the traditional images of Christianity to make a modern statement. In the early 1960s the artist attended a memorial service in Alabama for two civil rights leaders who had been murdered because of their beliefs in social justice for black people. During the service, Tooker heard Dr. Martin Luther King speak. The artist was deeply moved and as a result of his experience, painted *Supper*.



Illustration 149. George Tooker, 1920-_____, U.S.A. *Supper*. 20" x 24". Private collection. Reproduced with permission of the artist, George Tooker.

Following is the passage from Christian scripture to which Tooker refers in this painting. Two of the followers of Christ were on the road to Emmaus after the death and resurrection of Christ. Jesus joined them as they walked along, sharing their disappointment that their hopes were destroyed with Jesus' death. The story continues:

And now they were drawing near the village to which they were walking, and he made as if to go on further; but they pressed him, 'Stay with us', they said; 'it is towards evening, and it is far on in the day'. So he went in to stay with them. And then, when he sat down at the table with them, he took bread, and blessed, and broke it, and offered it to them; whereupon their eyes were opened, and they recognized him; and with that, he disappeared from their sight.

14. Which moment in this story has the artist chosen to use for his symbolic statement?

15. What clear symbols in the painting make this reference evident?

16. What major changes from the traditional story has the artist made?

17. What symbolic statement is the artist making by these changes?

18. Read the story of Emmaus again. What other possibilities are there in this account that could become symbolic statements about modern life?

-
- This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

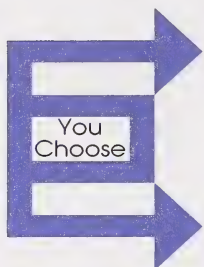
Check your answers by turning to the Appendix, Section 4: Activity 2.

Activity 3: Rogers and the Spiritual Landscape

Deeply held beliefs inspire the making of images.

Otto Rogers, a Canadian painter who lived and worked for many years in Saskatoon, is a strong believer in the Baha'i faith. His religious beliefs inspire him to see deep spiritual connections among all things and experiences. Unity and light are for this artist the two most powerful manifestations of creation. Otto Rogers sees a deep connection between mind and heart; between thought and feeling. The true spiritual life, according to this artist, is manifested in the experience of light and order that can be translated into symbolic statements. The almost mystical experience that the prairie landscape gives Otto Rogers inspires the symbols for his paintings.

Look at the following reproductions of some of Rogers' paintings.



If you have access to the laserdisc *Sightlines*, find and view frame 14456.

OR



Turn to picture 141, Otto Rogers, *Fields of Flowers*, in your *Art 31 Booklet of Reproductions*.

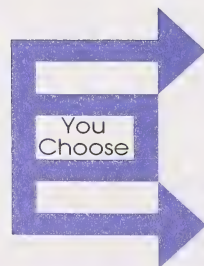


If you have access to the laserdisc *Sightlines*, find and view frame 14454.

OR



Turn to picture 142, Otto Rogers, *Silver Field*, in your *Art 31 Booklet of Reproductions*.

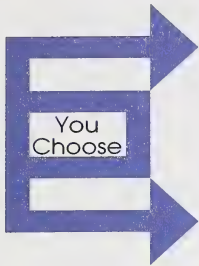


If you have access to the laserdisc *Sightlines*, find and view frame 14455.

OR



Turn to picture 143, Otto Rogers, *Mondrian and the Prairie Landscape*, in your *Art 31 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 14453.

OR



Turn to picture 144, Otto Rogers, *Summer Noon Storm*, in your *Art 31 Booklet of Reproductions*.

Also view picture 145, Otto Rogers, *Sunset Stillness*, in your *Art 31 Booklet of Reproductions*.

1. From this selection of Otto Rogers' paintings, make three statements about the characteristics of his style and the kinds of colours and images that he appears to favour.

2. Otto Rogers wanted to symbolize the deep connections among things that are seen and experienced. Synthesis and atmosphere were the two goals he pursued. Rogers asks: "What is the balance between the head and the heart and what is their conversation? Is it possible that the language of exchange between knowing and loving is a construction of light and a unity of diverse elements?"

- a. "Head" and "heart" symbolize two ways of experience. What do you think these two ways are?

- b. Look at *Mondrian and the Prairie Landscape* (picture 143). To what does “Mondrian” in this title refer? Recall your study of this artist in Module 3, Section 1.

- c. What spiritual message does the landscape form convey?

- d. What landscape elements can you identify?

- e. What does the painting express about Rogers' beliefs in unity and light?

3. Consider *Sunset Stillness*, 1966.

- a. What seems to be the purpose of the dark painted frame around the central image?

b. From what natural forms are the two oval shapes abstracted?

c. How does the artist combine the elements of landscape and atmosphere?

d. What spiritual statement about unity and light does this painting make?

e. A mystic is someone who experiences deep and powerful feelings of awe, wonder, and mystery when contemplating nature or events. A Saskatchewan art curator once wrote: "The prairie makes mystics of us all." Show that you understand what this statement means by using Otto Rogers' works as examples.

4. Otto Rogers religious beliefs caused him to experience the mystical unity of all things. His paintings reflected these beliefs. Why could his paintings never be just descriptions of the landscape?

Check your answers by turning to the Appendix, Section 4: Activity 3.

Activity 4: Brancusi and the Language of the Spirit

Sculptured abstract forms can express deeply held beliefs.

Constantin Brancusi, born and raised in Romania, is an outstanding twentieth-century sculptor. In his work, there is that expression of clarity and order that speaks to the spirit. Brancusi was interested in focussing the forces and the energies that unite nature and people. Read the following paragraph, Brancusi's own account of his spiritual search.

Everything – animate or inanimate – has a spirit. At the turning point in the development of my metier, I said to myself: I must express the spirit of the subject. The spirit will be alive forever. Or if you wish, the *idea* of the subject: that which never dies. It grows in the viewer like life from life. Starting with this thought, you naturally reach the conclusion that it is not detail that creates work but rather the essential. I worked hard to discover the means of more easily finding for each subject the key form that would powerfully sum up the idea of that subject. Certainly, this directed me to a nonfigurative art; it is a result. But I never proposed to astonish people through something odd. I reasoned simply, as you can see, and I also reached something simple, terrible in its simplicity: a synthesis that would suggest what I wanted to represent. I reached the point where I could draw out of bronze, wood, or marble that hidden diamond, the essential.¹

1. What was Brancusi's most significant insight into art?

2. What goal did Brancusi set for his art?

3. How did the artist intend to achieve this goal?

4. Why did Brancusi realize that his art would have to be nonfigurative?

Look at the following reproductions of some of Brancusi's work:



Illustration 150. Constantin Brancusi, 1876-1957, France. *The First Cry*, 1917. Polished bronze, Edition of three, height 17.3 cm. Art Gallery of Ontario. © Brancusi 1991 VIS*ART Copyright Inc. *Sightlines* 12032.



Illustration 151. Constantin Brancusi, 1876-1957, France. *Fish*, 1930. Grey marble, 71" x 21". Museum of Modern Art, New York. © Brancusi 1991 VIS*ART Copyright Inc. *Sightlines* 11585.





Illustration 152. Constantin Brancusi, 1876-1957, France. *The New-Born*, 1920. Bronze, 8" x 6". Museum of Modern Art, New York.
© Brancusi 1991 VIS*ART Copyright Inc. *Sightlines* 9792.

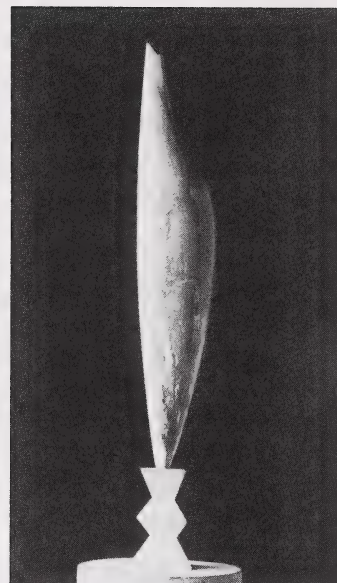


Illustration 153. Constantin Brancusi, 1876-1957, France. *Yellow Bird*. Marble, height 36 5/16". Yale University Art Gallery, New Haven, CT.
© Brancusi 1991 VIS*ART Copyright Inc. *Sightlines* 11584.

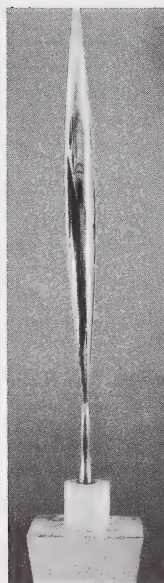


Illustration 154. Constantin Brancusi, 1876-1957, France. *Bird in Space*, 1925. Polished bronze, 71" x 52 1/4" x 6 1/4". Musee National d'Art, Moderne, Paris.
© Brancusi 1991 VIS*ART Copyright Inc.



Illustration 155. Constantin Brancusi, 1876-1957, France. *Maistra (Master Bird)*, Version 1910. White marble, 22" high on limestone pedestal (70" high). Museum of Modern Art, New York.
© Brancusi 1991 VIS*ART Copyright Inc.

The *Master Bird* is a mythic creature from Romanian folklore. Brancusi carved many versions of this theme. In version 1, the mythic bird sits atop a pedestal held aloft by two roughly carved human figures. In the folk-tale the bird is a friend, a guide, and a counsellor who can help a person become heroic. Reread Brancusi's program for his art and consider the symbolism of the Master Bird.

5. Describe the manner in which the bird form is carved. Contrast the manner in which the human forms are carved. What seems to be the function of the pedestal?

6. Brancusi is making a symbolic statement in this work about the human condition. What do you think that statement is?

7. Look at *The First Cry*. What symbolic statement is Brancusi making in this work?

8. How does this work reflect Brancusi's goal for making art?

9. Brancusi believed that a stone could be as full of meaning as anything it might be made to represent. Do you agree or disagree with this idea? Why?

Constantin Brancusi belonged to a religious group called the Theosophists. One of the beliefs of the Theosophists was that what is real is not the outward form, but the inner essence. This belief suggested to Brancusi that nothing real could be suggested by imitating the surfaces of things; only the "Idea" is real.

Look carefully at *Bird in Space* (Illustration 154). There are many variations of this sculpture. The example you have in this module is of polished bronze standing 75" high.

10. Why would Brancusi carve multiple forms of this image?

11. Compare this work with the earlier *Master Bird*. What differences do you notice? Which of the works seems closer to Brancusi's ideal for art? Why?

12. When *Bird in Space* arrived in the United States in 1926, there was a court case to decide whether the sculpture was a work of art. The United States Customs authorities, believing that this work was not art, but a piece of metal, demanded customs duties. Happily, art won, but only after an intense courtroom argument. Why or why not could such a case arise today?

13. Nearly all his life Brancusi worked on the bird-in-space-theme. In old age he said: "I am always working on it. I have not yet found it. It is not a bird, it is the meaning of flight."

- a. Why or why not do you think it possible that the meaning of flight can be perfectly and completely symbolized in a work of art?

- b. What might the meaning of flight itself symbolize?

14. Brancusi's search for the purity of the ideal significant form occupied his entire working life as an artist. He once said, "We cannot ever reach God, but the courage to travel toward Him remains important."

a. How does Brancusi's art show this search and courage?

b. In what way is art an ideal symbolic language to express values and beliefs?

c. Look again at the Brancusi works reproduced for this activity. Which of these works "speaks" most directly to your spirit? Explain why.

Check your answers by turning to the Appendix, Section 4: Activity 4.

Activity 5: O'Keeffe and the Spiritual Impact of the Particular

Intuitive and spiritual reaction to landscape can be expressed in images.

Sometimes an artist's imagination is caught by the power the artist senses in a particular thing or place. The spirit of the particular meets the mind through the eye; the artist then expresses that spiritual power through the image.

Georgia O'Keeffe (1887-1986) was an American artist who found her style and vision in the spare landscape of New Mexico, where from the great spaces, the sharp outlines, the clear colours and patterns, the immense sky, she created a powerful art of simple poetic forms.

1. Read the following paragraph written by Georgia O'Keeffe:

I have picked flowers where I found them – have picked up sea shells and rocks and pieces of wood where there were sea shells and rocks and pieces of wood that I liked...When I found the beautiful white bones on the desert I picked them up and took them home too...I have used these things to say what is to me the wideness and wonder of the world as I live in it.¹

a. What are some of the sources of Georgia O'Keeffe's images?

b. Why would she collect certain found objects, but not others?

c. What did she intend these objects to symbolize?

¹ O'Keeffe, Georgia. *Georgia O'Keeffe*. New York: Penguin, 1977. p. 71.

2. Study the series of images produced by O'Keeffe from a Jack-in-the-Pulpit flower by turning to pictures 146, 147, and 148 in your *Art 31 Booklet of Reproductions*.

These paintings were done during the course of one year.

- a. How would you describe *Jack-in-the-Pulpit III* (picture 146)? What details and shades has the artist used?

- b. Now look at *Jack-in-the-Pulpit IV* (picture 147). What changes has the artist made in the image? How do these changes affect your response to the image?

- c. Now study *Jack-in-the-Pulpit V* (picture 148). What differences do you notice between *III* and *V*? Between *IV* and *V*? How have these differences changed the way you see the painting? If you saw only painting *V*, how would you interpret the image?

- d. Study the sequence of paintings once again. Now write a statement about the process of abstraction.

- e. Which of the three images is the most powerful symbol? What do you think the symbol represents?

3. In addition to the found objects, the clear landscape forms of New Mexico also inspired Georgia O'Keeffe. In the following paragraph the artist highlights the connection between the objective and the abstract.

It is surprising to me how many people separate the objective from the abstract. Objective painting is not good painting unless it is good in the abstract sense. A hill or a tree cannot make a good painting just because it is a hill or a tree. It is lines and colors put together so that they say something. For me that is the very basis of painting. The abstraction is often the most definite form for the intangible thing in myself that I can only clarify in paint.¹

- a. What is an objective painting?

- b. What is an abstract painting?

¹ O'Keeffe, Georgia. *Georgia O'Keeffe*. New York: Penguin, 1977. p. 88.

- c. In what sense are all paintings abstract?

- d. What is it that Georgia O'Keeffe is trying to express in paint?

Turn to picture 149, Georgia O'Keeffe, *Red and Yellow Cliffs*, in your *Art 31 Booklet of Reproductions*.

4. Look at *Red and Yellow Cliffs*. Reread the paragraph quoted in question 3 and apply it to this painting.

- a. What is objective about this image?

- b. List all the abstract elements that you notice.

- c. What does this painting communicate about landscape?

5. Turn to picture 150, Georgia O'Keeffe, *Winter Road*, in your *Art 31 Booklet of Reproductions*.

a. What is objective about this image? What is abstract?

b. Think about a winter road. List all the things that you see when you imagine a specific winter road. Make a rough pencil sketch of all the details you observe on a winter road.

Draw or paste your image here.

- c. To what two elements has Georgia O'Keeffe reduced the experience of the winter road?

- d. What does the painting *Winter Road* symbolize? What does the work communicate about the winter landscape?

6. Both Otto Rogers (Activity 3) and Georgia O'Keeffe found in landscape forms the symbols needed to express their beliefs. Rogers brought to the landscape the deeply held religious beliefs of the Baha'i faith. O'Keeffe found in the landscape the lines, shapes, and colours that could communicate the spiritual power of nature.

Carefully view and then compare the following two paintings.

Turn to picture 151, Otto Rogers, *Light Above* and picture 152, Georgia O'Keeffe, *Light Coming on the Plains II*, in your *Art 31 Booklet of Reproductions*.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Check your answers by turning to the Appendix, Section 4: Activity 5.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help: The Expression of Spiritual Values

Write a brief paragraph that begins: “Some outstanding works of twentieth-century art express spiritual values...(Use the information and some works presented in this section to develop your paragraph.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Check your answers by turning to the Appendix, Section 4: Extra Help.

Enrichment: Symbolizing

Take some time to contemplate your environment. Study the landscape. Look at the sky. Notice the details of trees, plants etc. Pick up any found object that you find interesting. Hold the object in your hand: It might be a rock, a plant, a discarded tool, a bone – anything. Now write down **only** what you see: shape, colour, texture, line, size, etc.

Think now of what that object could symbolize about something you believe, or something you feel about yourself or about your environment. Do a careful realistic sketch of your found object. Put in as many **observed** details as possible. Then do a second sketch of the object as a symbol. Finish the work by writing a short explanation about the symbolic use of your chosen object. You may, if you wish, complete your symbolic work as a painting. Use your Visual Journal for your answers.

Check your answers by turning to the Appendix, Section 3: Enrichment.

Conclusion

In this section you learned some of the ways that visual imagery is used to express, shape, and reflect beliefs and spiritual values. You learned that traditional religious images can be used in new ways to express values about modern society; that deeply held religious beliefs can be expressed through abstract landscape forms; that sculpture can make a spiritual statement; and that an intuitive and spiritual reaction to landscape and found objects can be expressed in images.

Module Summary

There are many ways of making images. In this module you have discovered that images can change the way we look at ordinary things, and that images can create optical illusions. You also discovered that the images created by the artist can express the emotions and spiritual beliefs of the artist through the use of signs and symbols.

A small icon representing an assignment booklet, showing a rectangular frame with the text "Assignment Booklet" inside.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment for this section.

Appendix



	Glossary
	Activities
	Extra Help
	Enrichment

Glossary

Aesthetic	<ul style="list-style-type: none">• related to the sense of the beautiful; have a love for the beautiful; concerned with emotion and sensation
Allegory	<ul style="list-style-type: none">• a representation of abstract meaning through concrete material forms; example: a picture of the Grim Reaper representing death
Amoeba	<ul style="list-style-type: none">• a microscopic, one-celled animal that constantly changes shape
Articulation	<ul style="list-style-type: none">• act or process of making something clear, distinct, and precise in relation to other parts: "an articulate shape"
Assemblages	<ul style="list-style-type: none">• collections of things; the act of collecting; a sculptural technique of giving unity to a collection of found objects
Biomorphic	<ul style="list-style-type: none">• suggesting images of living organisms without representing any specific biological organism
Brainstorm	<ul style="list-style-type: none">• a problem-solving discussion technique that invites participants to share spontaneous thoughts
Caricature	<ul style="list-style-type: none">• a picture or description that exaggerates some characteristic or defect of a person
Casting	<ul style="list-style-type: none">• forming a sculpture by pouring fluid metal or plaster into a prepared mould and letting it harden
Colour receptors	<ul style="list-style-type: none">• the parts of the retina that are receptive to the wavelengths of different colours
Complementary	<ul style="list-style-type: none">• refers to colours that when mixed will produce a neutral grey: orange-blue; red-green; yellow-purple
Conceptual art	<ul style="list-style-type: none">• abstract art that emphasizes mental processes and thoughts: idea over image
Cuneiform	<ul style="list-style-type: none">• having a wedge shape; refers to the writing of the ancient Assyrians, Babylonians, Persians, and others
Constructivism	<ul style="list-style-type: none">• an art movement in which assorted objects are combined in non-representational and mobile structural forms
Declarative	<ul style="list-style-type: none">• used to make known, declare, explain
Density	<ul style="list-style-type: none">• the quality of being compact, tightly packed
Disillusioned	<ul style="list-style-type: none">• freed from illusions, disenchanted, released from any false impressions

Enigmatic	<ul style="list-style-type: none"> • obscure in meaning; difficult to understand; puzzling
Expressive	<ul style="list-style-type: none"> • conveying thought by means of images, words, etc.
Fetters	<ul style="list-style-type: none"> • chains
Grottoes	<ul style="list-style-type: none"> • a cave or cavern; also, any artificial cave-like structure
Hieroglyphic	<ul style="list-style-type: none"> • a picture-writing system, especially in ancient Egypt
Hypothesize	<ul style="list-style-type: none"> • to put forward theories and assumptions that explain events
Idealized	<ul style="list-style-type: none"> • made or represented in a state of perfection
Intuitive	<ul style="list-style-type: none"> • having the ability to perceive directly without reasoning; having sudden insights
Irrational	<ul style="list-style-type: none"> • unreasonable
Kinetic	<ul style="list-style-type: none"> • caused by or related to motion
Manifesto	<ul style="list-style-type: none"> • a public declaration of policy and intentions
Mason	<ul style="list-style-type: none"> • a person who builds with stone
Mimicked	<ul style="list-style-type: none"> • imitated; an imitation
Monochrome	<ul style="list-style-type: none"> • different shades of a single colour
Neurological	<ul style="list-style-type: none"> • related to the study of the nerves and the nervous system
Neutrals	<ul style="list-style-type: none"> • colours of no definite hue: greys
Nostalgia	<ul style="list-style-type: none"> • the longing to return to a former time in life: an early home, friends, family, etc.
Ominous	<ul style="list-style-type: none"> • threatening
Optical illusion	<ul style="list-style-type: none"> • a figure that deceives; a drawing that tricks the eye
Pictographs	<ul style="list-style-type: none"> • records produced by drawn symbols: figures, objects, etc.
Plankton	<ul style="list-style-type: none"> • the collection of drifting organisms on a body of water
Protozoa	<ul style="list-style-type: none"> • animals consisting of one cell; a colony of one-celled animals
Saturation	<ul style="list-style-type: none"> • filled to the utmost; the degree of purity of a colour
Screen Artist's Guild	<ul style="list-style-type: none"> • an union organization for actors and actresses
Societe des Gens de Lettres	<ul style="list-style-type: none"> • a society dedicated to honouring French writers

Subjective

- existing in the mind; a focus on the mind rather than on the object; emphasis on one's own thoughts and feelings

Transcend

- to rise above; to go beyond limits; to exceed

Triteness

- lacking originality; overused expressions; common; ordinary

Whimsical

- fanciful

Section 1: Activity 1

1.
 - a. Lichtenstein probably was interested in the quality of commercial images. *As I Opened Fire* shows vivid images, tells a story like a comic strip, but makes no social comment.
 - b. Answers will vary depending on selection. Should you select *Drowning Girl* you might describe the visual qualities as sharp clear image, outlined shapes, flat colours, close-up view, limited colours. These qualities are commercial, comic book style complete with word inserts. Lichtenstein, as a Pop artist, wanted to celebrate the power of the commercial images of the comic book style.
2. Answers will vary. You might point out that “multiplying the ordinary” causes the individual item to almost disappear. What might happen is that you notice an individual isolated can, but in large groupings individual details are not noticed.
3. The multiple image seems to make the person less of an individual. Answers will vary.
4. Possible answers might be
 - a. The enlarged object makes you feel uneasy or threatened. The enlarged object may also strike you funny or surprise you.
 - b. The unusual response to Oldenberg’s work is partly because of the unusual material; a “soft” typewriter is surprising.
 - c. The magnified size causes the viewer to look at the object as a sculpture, to notice new details, to relate to the object as a work of art rather than as an object for use.
 - d. The strongest point would seem to be that these objects have become works of art which deserve to be contemplated or perceived for their design qualities rather than for their usefulness.
- e. Some possible comments might be
 - Oldenberg turns common objects into art objects to make art accessible – to take art out of the museum. (All samples)
 - Oldenberg wishes to startle viewers into looking at objects in a different way. (*Soft Typewriter*)
 - Oldenberg wished to enlarge the idea of art objects. (All samples)
 - The artist wanted to make a humorous comment about art objects. (*Giant Hamburger*)
 - The artist wanted to provoke a reaction in viewers. (All samples)
5.
 - a. The F-III is a fighter plane. It was actually the name of a fighter plane that the United States used in Vietnam.

- b. The painting, *The F-III*, suggests that the “good life” is an illusion depending on war, and killing, and suffering in distant countries.
 - c. Pop art “signals” are the hair dryer, light bulb, the flat bright colours, the realistic drawing, the unusual combinations of poster-like shapes and lettering.
6. Responses will vary depending on the group you choose to represent.
7. *Odol* is an image drawn from popular culture – the soap box. The object is examined with intensity and presented in clear poster-like detail. Through the use of words “it purifies,” the image connects to commercial images.

Section 1: Activity 2

1.
 - a. Answers will vary. Bridget Riley wants to create an optical illusion of a moving surface. Did you experience surface movement in the work?
 - b. The surface of the work appears to move in a wave-like motion opening up a white band in the centre that creates a feeling of great depth.
 - c. Riley places the circular shapes in lines that seem to move as the circles become thin ovals. By making the value change from dark to light to dark to light she creates a feeling of movement.
 - d. “Hesitate” means “to hold back” to “pause.” The rhythm in the painting begins, pauses, begins again.
2.
 - a. You see a painting of an all-over pattern of mostly square shapes.
 - b. The rule of assimilation is operating when you can say what you saw in so short a time.
 - c. The rule of contrast most affects the understanding of this image.
3.
 - a. Active participation in the viewing makes the colour relationships and interactions visible.
 - b. Albers carefully planned the interactions of colours in his paintings, so in order to perceive these interactions, active viewing is necessary.
4. Visual effects of *Rhythmic Mutation* are assimilation (the lines cluster to create an over-all pattern) contrast, and movement (the lighter lines appear to move forward, the darker lines seem to recede).
5. Answers will vary.

Section 1: Activity 3

1. Three clues that show *Roxy* is a painting include
 - the evenness and clean texture of the light and colour
 - the all-over sharpness of the shadows
 - the design and arrangement of shapes that frame the sign *Roxy*.
2. The *Roxy Theatre* is idealized by showing the front and the sign clear and sparkling as if new. The colours are fresh and bright. There are no signs of wear or decay.
3. The artist could collect photographs of the subject so that details would be accurate. The artist would then eliminate any defects and make the colour brighter. Photographs would help the artist focus on the part selected for emphasis.
4. The artist selected an old hinged door as background, a horn, two sheets of music, a violin and a bow, a pitcher, and some books. The objects Harnett selects are all useful and suggest memories of pleasant times. The objects perhaps relate to music, reading, and wine.
5. Answers will vary. Among the different effects you should note the following:
 - *Old Models* is a still life, an artificial collection and arrangement of selected objects.
 - *Pulling Out* appears to “freeze” an actual scene. The relationships among the rider, the bike, highway, powerpole, and setting seem real, not invented.
6. Pratt has used the following devices to enhance the super realism of her painting:
 - close-up view
 - accuracy of details
 - everything in sharp focus
 - all details sharp and clear
 - realistic textures
 - brilliant, clear colour
 - sharp, bright light
7. Opinions will vary. Pratt may have used a slide or may have relied on accurate observation. The piece seems to have the appearance of real fish.
8. The major difference you should notice between a literal or actual image of an object and a realistic painting is that the artist **selects** details to emphasize and **arranges** the composition to make a work of art. Any of the details of the paintings in this section will support your answer.

Section 1: Follow-Up Activities

Extra Help

Images and statements of response will vary.

Enrichment

Answers will vary.

Section 2: Activity 1

Your line drawing will be personal. Try to capture the theme in “signs” and “symbols.”

Section 2: Activity 2

Selections, works, colours, and titles will vary.

Section 2: Activity 3

Designs will vary. Use the examples as reference.

Section 2: Follow-Up Activities

Extra Help

Designs and drawings will vary. Emphasize the **sign** qualities of your image.

Enrichment

Designs and drawings will vary.

Section 3: Activity 1

1. The process Rodin employed would be additive. It is evident from the work that the model was built up by adding clay to shape the figure.
2. Some adjectives which would describe Peter the Great are bold, powerful, visionary, commanding, strong.
3. Some adjectives which would describe Balzac might include the following: strong, visionary, symbolic, unfinished, abstract.
4. The size, shoulders, and head are exaggerated.
5. The sculpture of Balzac is not entirely realistic. Standing 9' 3" tall, the great height and mass, the suggestion of the body beneath the simplified mass of the drapery, the large heading looking upward and to the left make the work somewhat impressionistic.
6. The turning of the head, the suggestion of the cloak gathered around the body, the shift in balance to the left foot all give the impression of a dramatic moment.

7. Some differences you may have noticed are:

FALCONET

- realistic details sharply defined
- horse and rider moving outward
- traditional subject and treatment

RODIN

- details suggested
- single figure, energy pulled inward
- traditional subject, unusual treatment

8. Answers will vary. You might note the personal interpretation of Balzac, the abstract qualities, the lack of realistic detail, the symbolism, the visionary instead of realistic qualities.
9. The space around the Balzac monument seems to push against and contain the figure. Rodin pulls the space into the figure. The Falconet sculpture projects into the surrounding space.

Section 3: Activity 2

1. The sculpture is a nest of intersecting circles moving slowly in currents of air. The work suggests ideas about interplanetary space travel as it echoes the orbits of the planets.
2. The form appears to move, the circles suggest the orbits of planets moving from the smallest to the large outer rim, the negative spaces increase in size as you move out from the centre.
3. a. – e. Answers and designs will vary.

4.

	RODIN	RODCHENKO
Mass	solid, monumental	open, airy, no mass
Line	not emphasized	lines form edges of circles
Space	surrounding space	inner circles
Shapes	massive, solid, irregular	light circles
Texture	suggested for cloak, hair	untextured, just the natural of wood
Other	refers to the idea of a person	refers to an idea about space

5. Rodchenko's sculpture shows that artists were becoming interested in abstract sculptures, in representations of movement, in new technologies. Artists were moving away from realistic representations.

Section 3: Activity 3

1. Answers will vary. You might suggest that there was an interest in abstract sculptures, construction, dynamic, and mysterious spaces.
2. Schwitters perhaps noticed unusual or satisfying shapes and textures that would be suitable for constructions.
3.
 - a. Answers will vary
 - b. Drawings will vary.
4.
 - a. The *Monument to Balzac* is a single piece that expresses the dramatic power of Balzac. Your visual biography tells your story through symbols. These differences suggest that the modern artist is free to make a visual statement in any medium or method.
 - b. Schwitters' "monument" is not a single piece that honours a single person. You can walk around inside the Schwitters' work. Perhaps Schwitters' work could be dedicated to modern art.
5.
 - a. These objects might be found in junk yards, building sites, lumber yards, old buildings, demolition sites.
 - b. The parts are assembled. In the work you can notice pieces of stair bannisters, strips of lathe, bits of decorated wood from old homes, and so on arranged in boxes which are then stacked and painted black.
 - c. The process would be deliberate. You would have to collect, select, and arrange all the objects and fragments. You would have to decide on colour.
6. Both "sculptures" are built of found objects – selected and arranged to make relief walls.
7. In *Sky Cathedral* the found objects come from old homes and buildings. The fancy pieces of wood suggest a memorial to past styles. Schwitters' objects have no reference to specific things. His work is a "monument" to art.
8. Both works are relief sculptures/structures. Figures or objects are inserted into niches: the medieval figures in a church wall; the Nevelson objects in boxes which are then arranged like a wall.
9. This construction is a row of 14 long, narrow white painted boxes. In each box is a long, stick-like object wrapped with string. Some poles are left bare except for the rounded string-wrapped top. Three "poles" are pieces which fill their box-space. Colours are whites, light yellowish wood, and brown.

10. Whittome has given importance to the forms by isolating each one in a separate box and by making each stick different.
11. *White Museum II* treats each stick as precious. Each is displayed in isolation in a special white box. Glass covers the front of the box preserving the strange objects.
12. Elements of art Whittome uses are
 - movement or rhythm through repetition of shape
 - balance of light and heavy
 - dark and light sticks
 - pattern through recurring similar shapes
 - contrast through changes made to the sticks
13. All these works use found objects, assemblage, abstract imagery, and symbolic purpose. Each work expresses an idea about modern art through three-dimensional sculptures.

Section 3: Activity 4

1. Techniques visible in this work are
 - Painting: figures on wood
 - Sculpture: relief portions of hands; child's head
 - Assemblage: shoes, chair legs, pieces of wood, doors
 - Collage: dress material
 - Construction: legs
2. Answers will vary. You should note the following points:

	RODIN	MARISOL
Materials	bronze	wood, paint, found objects
Techniques	sculpture	painting, sculpture, collage
Process	cast bronze	assemblage
Format	a single free-standing figure on a pedestal	a relief assemblage of many pieces resting on the floor and supported by a wall

3. Answers will vary. You should note that Marisol's subjects are ordinary people who are presented as works of art. Marisol suggests that these people are worthy of contemplation. Her work is somewhat humorous.
4. Answers will vary. You might select shoppers, or eating in the school cafeteria, or a school dance, or a political rally.
5. Answers and drawings will vary.

Section 3: Activity 5

1. A list of preparations might include obtaining all the legal permissions to wrap a building, measuring, organizing the stages of wrapping, ordering and assembling the materials, obtaining work permits, preparing a time line.
2. Answers will vary. You might hypothesize either that the material was put into one piece by a fabric mill that had large enough machines to complete the work, or the material was assembled in one piece by a team of workers. The material would be prepared before the wrapping began.
3. The people required might be construction workers, scaffold builders, draftsmen, engineers, artists. A common good might perhaps be a sense of unity of purpose, like a team of players.
4. The act of wrapping the Museum involved so many people and stages that the record of plans, drawings, and preparations are all that remain after the building is unwrapped.
5. Wrapping a building changes its appearance and causes its function to disappear temporarily. A wrapped object is remote and mysterious. The conceptual artist intends the process to be the work of art. Rodin intended the actual sculpture to be the monument.
6.
 - a. Answers will vary.
 - b. Drawings will vary.
 - c. Some twentieth-century artists were critical of "old" art and felt it did not reflect today's culture which stresses change, quick results, glossy advertising, consumption of manufactured goods, throw-aways, etc. To reflect modern society – Construction, Assemblage, Conceptual Artists – all tried to comment on these changes. (Works selected as examples will vary.)

Section 3: Follow-Up Activities

Extra Help

1. Similarities are the block-like shapes and circular arrangement. Hesse's forms involve the space by projecting inward and outward, drawing your eye to the shapes on the wall. Stonehenge space seems less active and more contained.

2. Some modern artists wanted art to be less remote. They wanted to express the energy of modern life by involving the spectator as a participant in a process. Modern technology and new media gave artists greater possibilities for experimentation.

Enrichment

1. Collections will vary.
2. Designs will vary.

Section 4: Activity 1

1. Some characteristics of Rouault's style are
 - heavy paint
 - heavy dark outlines on the shapes
 - symbolic, simplified shapes and colours
 - narrative images
2.
 - *Christ Mocked by Soldiers* – Christian narrative
 - *Man is Wolf to Man*
 - *Miserere – Last Time, Little Father*
 - *In the Old Fauberg Kitchen*
 - *The Flight into Egypt I and II* – Christian narrative
 - Title which seems **not** to have a direct religious reference is *In the Old Fauberg Kitchen*
3. Rouault has shown the Christ figure as a humble person seated to the left in the kitchen.
4. This painting differs from traditional images in that
 - the setting is a simple country kitchen
 - there are no symbols of power and authority
 - Christ does not dominate the picture
 - the Christ figure, dressed simply, looks away from the viewer
5.
 - a. The painting shows the Christ figure seated in a humble kitchen by a hearth. Pots and pans and dishes are shown. The colours and shapes are simple and plain. There is little or no decoration. The painting expresses a very peaceful atmosphere.
 - b. Perhaps Rouault is trying to express the idea that goodness can be present in the simplest places and in ordinary occupations.
 - c. The unusual design element is the placement of the important figure at the far left of the composition.
 - d. Answers will vary.

6. a. The images in the passage are
- the angel appearing in a dream
 - Joseph dreaming
 - Joseph, the child, and the mother fleeing to Egypt
- b. Answers will vary. The following are possibilities:
- the angel in a dream: an inspiration to do good
 - fleeing to Egypt: changing or fleeing from a bad habit or situation
 - “Flight” could also suggest a search or quest
7. a. *Flight into Egypt I* shows small figures on two levels. The double horizon allows the artist to give two stages of the story.
- Flight into Egypt II* is composed of large close-up figures depicting the moment of departure. In each the moon is a prominent shape.
- b. The later painting focusses more on the figures, less on the narrative.
- c. “Flight” in the 1945 painting seems to symbolize a search or a quest. The figures seem weary, the landscape bare.
- d. In the 1952 painting “flight” seems to symbolize a journey toward a goal.
- e. The later painting seems more hopeful.
- f. Reasons will vary according to your personal interpretation.
8. Answers will vary. An example might be *Flight into Egypt II*. The group sets off on a journey, they have few possessions, it is night, and they are escaping from harm. Although the road will be long, the moon shines lighting their way. After a time of suffering will come happiness.

Section 4: Activity 2

1. The face is drawn close up, the eyes look straight ahead, the expression is relaxed. The left hand shades the eyes that look out from shadow. The rest of the face is lighted from the front. All this suggests a calm and peaceful person who looks to the future in hope.
2. The self portrait is realistic, but the pose and expression suggest the idea of a peaceful, hopeful seeker.

3. a. **Position and gesture:** figures on the left looking to the left are half concealed in booths, two figures descend a staircase, a woman with a fearful expression walks toward the viewer. Her right hand crosses her body. The central figures behind her are isolated one from the other. Three isolated figures are on the right behind the subway bars.
- b. **Expression:** the expressions seem fearful, scared or worried, or apprehensive.
- c. **Clothing:** apart from the red dress, clothing is subdued in colour. All clothes are simple shapes with decoration.
- d. **Relationships of figures to each other:** figures are isolated. No one is in contact with anyone else. Figures seem frozen in space.
4. The directions are plotted so that verticals and diagonals intersect in a complex web.
5. The colours are greys, brown, dull blues. There are red accents.
6. The dominant mood or feeling seems to be dread. (You might have mentioned fear, or isolation, or apprehension.)
7. Answers will vary. You should notice that the figures are isolated in an underground space, so that the "Subway" is a metaphor for the loss of community or the loneliness of modern life.
8. You may recall that *1984* was the title of a work by George Orwell that described a brutal and dehumanized future.
9. The people are all trapped in small cubical spaces. They are controlled, isolated, and seem somewhat fearful.
10. While answers will vary, you have perhaps noted that the glowing red-purple creates an uneasy feeling.
11. The painting makes a symbolic statement about people being trapped and isolated.
12. The comment about the present might be that people do not share common values, or that people are trapped in their society, or that people are isolated and alone in our society.
13. Tooker is making the value statement that isolation is a cause of suffering and that in modern society people suffer isolation.
14. The moment of blessing the bread has been chosen for this painting.
15. The bread, the hand raised in blessing, the grouping of the three men make the reference evident.
16. The major changes from the traditional story include:
 - the men are in modern dress
 - the Christ figure is black

17. The symbolic statement appears to be that all races can be joined in community.
18. Another possible symbolic statement about modern life could be that only in joining together and sharing can we recognize the true worth of one another.
19. While answers will vary, you should note that George Tooker paints realistic people and recognizable objects and settings in unusual symbolic combinations. The powerful images are vivid, so they are easily remembered.

Section 4: Activity 3:

1. Otto Rogers paints in an abstract style.
Otto Rogers uses colours in a symbolic way.
Otto Rogers paintings are reflections on the spiritual meaning of the landscape.
He combines shapes that resemble landscape patterns with unusual textures: marks, dots, lines.
2.
 - a. "Head" might mean logical thought – thinking.
"Heart" might mean the way you feel about things.
 - b. "Mondrian" refers to the Dutch artist who reduced landscape to patterns of lines and shapes.
 - c. The landscape form because of its arrangement, often in horizontal bands of foreground, middleground, and background can suggest peacefulness and mystery.
 - d. Some landscape elements might be fields and fences.
 - e. The painting suggests light as the symbol of a unifying force that will bring all nature together in peace.
3. The painting suggests that light and unity of space are powerful symbols for Rogers.
 - a. The dark painted frame isolates the central image and creates a feeling of mysterious space.
 - b. The two oval shapes may be abstracted from tree and cloud.
 - c. The artist paints a foreground band, suggests a horizon, and arranges cloud and tree as related shapes. This organization causes the surrounding space to function as atmosphere.
 - d. This painting may suggest that all things have unity and that light reveals this unity.
 - e. You may use any examples. The abstract landscape forms and symbolic nature of Rogers' work suggests that the vastness of the prairie landscape filled him with feelings of awe, wonder, and mystery.
4. Rogers' paintings could never be just descriptions of landscape because he was painting the mystical feeling of the land and so used landscape forms as symbols.

Section 4: Activity 4

1. "It is not detail that creates the work but rather the essential."
2. "I worked hard to discover the means of more easily finding for each subject the key form that would powerfully sum up the idea of that subject."
3. The artist intended to achieve this goal through nonfigurative art.
4. If only the essential form expressed the idea and if details were not important, then nonfigurative or abstract art would be the only way to make art meaningful.
5. The bird form is carved as a smooth abstract oval shape. The human forms are roughly carved and huddled together. The pedestal between humans and bird marks a distinction or separation between the forms.
6. Perhaps the work suggests symbolically that human beings must struggle together to gain wisdom represented by the bird. The image also suggests the struggle in humans between body and spirit.
7. Perhaps the egg shape symbolized the completeness of creation.
8. This work reflects Brancusi's goal for making art in that the idea is expressed by the simplest shape possible with no pieces, no details.
9. Answers will vary. Refer to Brancusi's statement at the beginning of this activity for some ideas to support your argument.
10. A bird is a very complex shape and combination of shapes. No one essential shape or form can express everything about the idea "bird."
11. The earlier work is somewhat less abstract. The *Master Bird* is composed of several shapes. *Bird in Space* seems closer to Brancusi's ideal for art because it is the essential form without texture or detail that expresses the idea.
12. Such a case would probably not arise today as people are much more accustomed to seeing abstract art.
13.
 - a. The meaning of flight can probably never be realized completely in a work of art because it is an idea that has no single meaning for everyone.
 - b. The "meaning of flight" might itself symbolize a desire to free the spirit, to escape everyday struggles, to achieve ambition, etc.
14.
 - a. Brancusi's art shows this search and courage because he constantly tried to improve on the forms that would best symbolize ideas. He worked to make symbolic forms more and more simple.
 - b. Art is an ideal symbolic language because it "speaks" through forms, shapes, lines, and colours which have no single meaning.
 - c. Answers will vary.

Section 4: Activity 5

1.
 - a. Flowers, sea shells, rocks, pieces of wood, bones, are all sources of Georgia O'Keeffe's images.
 - b. She collected the found objects that she liked, the ones that she could use as symbols.
 - c. She intended these objects to symbolize the "wideness and wonder of the world as I live in it."
2.
 - a. *Jack-in-the-Pulpit III*, although somewhat abstract, shows many details of the actual flower. The shades are realistic.
 - b. The image is now in close-up. Details have been omitted. The design of the flower centre and the edges of the petals have been emphasized.
 - c. *Jack-in-the-Pulpit V* is completely abstract. The emphasis is on the dramatic line design. No details of stems or leaves or stalk are evident. Between *IV* and *V* there is a difference in the degree of abstraction, with *V* having only the rhythm and dramatic design emphasized. If only *V* were seen the image would be seen as an abstract design.
 - d. A possible statement might be

Abstraction is a process of taking from a form the essential rhythm and design and expressing that essence through colour and shape.
 - e. You perhaps have selected painting *V*. The symbol represents the beauty of the design and the living rhythmic energy of the flower.
3.
 - a. An objective painting is one in which realistic objects and details are shown.
 - b. An abstract painting is one that distorts, changes, or omits the realistic forms in order to emphasize design qualities.
 - c. All paintings are abstract since whether they are realistic or not, they depend on the successful use of colours, shapes, and lines.
 - d. Georgia O'Keeffe is trying to express her spirit in her art..."the intangible thing in myself that I can only clarify in paint."
4.
 - a. The forms of the landscape – hills, rocks, trees – are all objective, as are the colours.
 - b. The design of the hills is simplified. Lines and shapes of rocks are stylized. The patterns of the small bushes are abstract.
 - c. This painting communicates the power, the peace, stillness, and permanence of the landscape.

5. a. The path of the road seems objective. The line and shape of the road and the empty space surrounding it are abstract.
- b. Answers and drawings will vary. You may have mentioned the dark surface of the road, trees covered with snow, bare branches, snow banks, bare patches of ground, bushes, cars, cattle, or horses along the road.
- c. The two elements are the dark path of the road and the white of the snow in the fields.
- d. The *Winter Road* can symbolize a journey. The work communicates an idea about the simplicity and peacefulness of a winter landscape.
6. *Light Above* shows three bands of colour in different values of green. The work suggests the vastness of landscape. The feeling is peaceful and mysterious. There are no details. All is calm.

Light Coming on the Plains is a large deep blue oval shape with a light line across the horizon and a light area at the centre suggesting sunrise. The painting suggests a feeling of hope through the abstract symbol of dawning light.

Section 4: Follow-Up Activities

Extra Help

Answers will vary. Reread this section and the appendix and look again at the works to check your answer.

Enrichment

Objects and paintings will vary.

NOTES

NOTES



3 3286 50158 1751



L.R.D.C.
Producer

Art 31

9AR31P14

1992